

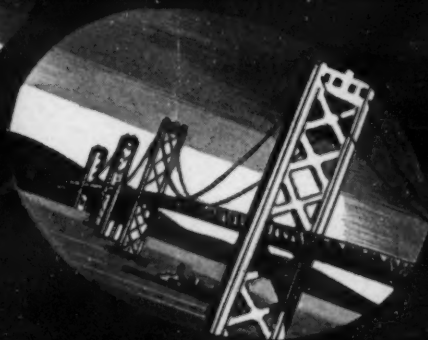
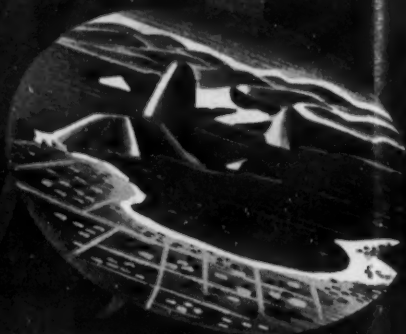
MUSICAL AMERICA



ELLEN BALLON

SEPTEMBER, 1944

"Music in American Cities"



... presented by NBC University of the Air

Course III in "Music of the New World"

The 1944-45 broadcasts of "Music of the New World" begin October 12, and include thirty-eight weekly half-hour programs. Titled "Music in American Cities," the series traces the contributions to American music fostered in the population centers, both large and small, of the Western Hemisphere... Boston, cradle of religious music and the singing school... Lima, Peru, center of viceregal music... Williamsburg, focus of musical enterprise in the Colonies... from early days to the present.

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MUSICAL AMERICA



A Vocal Quartet Made Up of Frank Sinatra, Lauritz Melchior, Kathryn Grayson and James Melton, with Jimmy Durante as Kibitzer, Salutes Louis B. Mayer of MGM on His Birthday at a Studio Party

Nelson Eddy and Alexander Sved, Hosts to Lionel Barrymore (Center), When Barrymore's "Waltz Fantasy" Was Played on the Telephone Hour Broadcast in Hollywood



(Left) At a Party Given by Atwater Kent in Bel Air, Calif., in Honor of Ezio Pinza Are Seen (Left to Right) Mr. Pinza, Dr. Marafioti, Italo Montemezzi, Dr. Elmer Belt and Pietro Cimini

Hollywood Holidays

Chicago Opera to Open With "Carmen"

Swarthout to Sing Title Role with Baum and Sved in Other Leading Parts—"Traviata," "Bohème," "Aïda" and "Walküre" Also in First Week—Bergman Engaged as Stage Director

CHICAGO

BIZET'S "Carmen" with Gladys Swarthout, Christina Carroll, Kurt Baum, Alexander Sved, will open the 1944 season of the Chicago Opera Company on Oct. 16 in the Civic Opera House.

The balance of the first week includes Verdi's "La Traviata," on Oct. 18, with Bidu Sayao, Mario Berini, Robert Weede; on Oct. 20, Puccini's "La Bohème" with Marjory Hess, Christina Carroll, Nino Martini, Richard Bonelli, Wilfred Engelman and Virgilio Lazzari; Oct. 21, "Aïda" with Zinka Milanov, Kerstin Thorborg, Kurt Baum, Alexander Sved and Nicola Moscona; Oct. 21, "Die Walküre" with Helen Traubel, Kerstin Thorborg, Astrid Varnay, Emery Darcy and Herbert Janssen. Jeanette MacDonald will sing Juliet on Nov. 4 and 11, and Marguerite in "Faust" either Nov. 13 or 15. A new Mimi, Marjory Hess, will be introduced to Chicago audiences on Oct. 20. Miss Hess recently returned from appearances in Mexico with Sir Thomas Beecham, is a native of Chicago and graduated from the University of Chicago before she studied in Italy.

Fausto Cleva has announced that Gustaf Bergman will be stage director for the coming season. Mr. Bergman was formerly stage di-

rector of the Royal Opera in Stockholm. Born and educated in Stockholm, Mr. Bergman began his operatic career as a tenor at the Imperial Opera House in Berlin, subsequently singing leading tenor roles in Germany, Sweden and America. His interest in staging eventually lead him to a position as stage director. He came to America when his wife, Kerstin Thorborg, made her Metropolitan debut in 1936, but maintained his opera connections in Sweden until the war.

Boris Romanoff, the new ballet master engaged, was formerly connected with the Metropolitan Opera. Mr. Romanoff studied at Russia's Imperial Theater School of the Ballet, appeared at the Maryinsky Theater before he joined Diaghileff and was ballet master for Pavlova's American tours.

The new chorus, now in rehearsal, is under the direction of Konrad Neuger.

CHARLES QUINT

City Center Plans Concerts and Operas

Leopold Stokowski will open his series of orchestral concerts at the New York City Center on Oct. 9. Mr. Stokowski, who is again donating his services, will lead six Monday evening concerts and six Tuesday concerts, the latter given at 6 p.m. for the convenience of war workers, service men and students. Subscription tickets for these concerts are being offered this year. Mr. Stokowski also plans a series of Youth Concerts later in the season and the committee of young students and musicians appointed last spring has been at work preparing for them.

(Continued on page 4)

San Francisco Opera Sets Plans for Season

Twenty Performances Scheduled, Including Five Pop and Five Extra Events—Djanel to Make Local Debut in "Salome"

SAN FRANCISCO

THE San Francisco Opera Association reports an exceptionally heavy advance sale for the coming opera season which opens Sept. 29 and extends through Oct. 28. There will be ten regular performances, five pop performances and five extras.

Operas in the regular series include "Aïda," "Martha," "Lakmé," "Manon," "Salome," "Falstaff," "Faust," "The Masked Ball," "Tales of Hoffmann" and "Carmen." Those in the Pop series are "Lucia di Lammermoor," "The Secret of Suzanne" and repeat performances of "Aïda," "Salome" and "Falstaff." Extra performances listed are "La Forza del Destino," "Martha," "Rigoletto," "Manon" and "The Tales of Hoffmann."

Artists to be heard during the series are: Licia Albanese, Lorenzo Alvary, Alice Avakian, Salvatore Baccaloni, George Cehanovsky, Vivian Della Chiesa, Lily Djanel (local debut as Salome), John Garris, Charles Goodwin, Hertha Glaz, Margaret Harshaw, Frederick Jagel, Raoul Jobin, Charles Kullman, Bruno Landi, Virginia MacWatters, Alessio De Paolis, Jan Pearce, Ivan Petroff, Ezio Pinza, Lily Pons, Stella Roman, Roberto Silva, Risé Stevens, Francesco Valentino, Thelma Votipka,

(Continued on page 4)

Indianapolis Symphony to Make New York Debut

INDIANAPOLIS.—The Indianapolis Symphony will perform in New York at Carnegie Hall on Dec. 6, according to its director, Fabien Sevitzky, who recently announced the orchestra's out-of-town concert schedule.

Other cities to be hosts of the Symphony for the first time are Lima, Ohio; Springfield, Mass.; Hanover, N. H.; Bridgeport, Conn.; Springfield, Ohio; Bloomington, Ill.; Danville, Ill.; Appleton, Wis.; Muskegon, Mich., and Paducah, Ky.

Bookings Boom For Coming Season

Agencies and Concert Halls Report Biggest Season in Years

The coming concert season will be one of the fullest that New York has enjoyed in many years, according to reports made by concert managements and recitals halls.

The recital department of Columbia Concerts has booked 85 events. According to Elizabeth Matthews, this shows an increase of 25 per cent over those listed at the same time last year. Twenty-three debuts are on the schedule. Pianists, in the lead, represent about 40 per cent of the total. Statistics point to a bigger season than Columbia has presented in 15 years.

The National Concert and Artists Corporation announces that, although 1944-45 plans are not yet entirely completed, it has booked 60 recitals in Carnegie and Town Hall. Included is a series of three Lieder recitals by Lotte Lehmann and a Chopin Series by Jan Smeterlin.

Dorothy Dickhaut, director of the concert department of Town Hall, reports that as of Aug. 31, 68 more concerts were scheduled than at the same time last year. The recitals are evenly divided between instrumentalists and vocalists, with a chamber music series, a number of choral groups and an occasional novelty for variety.

A greater than usual amount of new

talent will make debuts in Carnegie Hall. Helen Adams also announces that the Carnegie Chamber Hall with its newly remodeled entrance will house an especially attractive group of Chamber Music offerings which will be listed later.

Times Hall's Waldo Walker also reports a marked increase in bookings although the season there does not begin until Oct. 4 when Lilly Layne, soprano, appears. For the first time, Times Hall is providing advance sale box office service to its artists without additional charge.

City Center Plans

(Continued from page 3)

Students will take complete charge, planning programs, selling tickets, doing the art work and publicity. Young soloists will appear with the orchestra. At Christmas time Mr. Stokowski plans a children's pageant.

Other activities planned by the conductor are a series of opera performances, possibly next Spring, in addition to the regular City Center opera season which will again be conducted by Laszlo Halasz and which will open in November. Mr. Stokowski plans to conduct William Grant Still's "Troubled Island", an opera about Toussaint L'Ouverture, the leader of revolt in Haiti, with an all Negro cast, and also Darius Milhaud's "Bolviv". Musicians of the orchestra will also meet for chamber music, and eventually will "invite the public". Mr. Stokowski also wants to produce some special ballets, with Stravinsky's "Sacre du Printemps" as a possible opener. Several new works by American composers will be included in the orchestra programs this year.

Among the operas to be conducted by Mr. Halasz at the Center in November are "Bohème", "Tosca", "Carmen", "Traviata", "Cavalleria" and "Pagliacci". An English version of "The Gypsy Baron" is planned.

New Friends of Music Season

The New Friends of Music will open the ninth season of Sunday afternoon chamber music concerts on Nov. 5 at Town Hall. According to Hortense Monath, music director, works by Mozart will form the cornerstone of the programs. Chamber and vocal works by great French composers from Rameau to Ravel will also be heard.

Rodzinski to Play New Choral Works

Compositions by Walton and Foss Are Scheduled—Soloists Announced

Two major works by living composers written for orchestra and chorus are scheduled by Artur Rodzinski, musical director of the Philharmonic-Symphony Society, for the 1944-45 season which opens Oct. 5, at Carnegie Hall. The composers are William Walton and Lukas Foss.

Mr. Walton's "Belshazzar's Feast" will be played for the first time by the Philharmonic on an all-British program Nov. 30, Dec. 1, 2 and 3, with the assistance of the Westminster Choir and with John Brownlee as soloist. The work was first produced at the Leeds Festival in 1931. It has been given several times in this country.

Lukas Foss is represented by "The Prairie", which Mr. Rodzinski will introduce to the Philharmonic-Symphony repertory on Jan. 18, 19 and 21. Under Mr. Rodzinski's baton, "The Prairie," a setting of a poem by Carl Sandburg will be heard for the first time in concert form, with full orchestra and chorus.

Twenty-seven soloists will appear with the Philharmonic-Symphony this season. The pianists engaged are Claudio Arrau, Alexander Brailowsky, Robert Casadesu, Rudolf Firkusny, Leon Fleisher, Josef Hofmann, Eugene Istomin (who made his debut last year as the Leventritt prize winner), Wanda Landowska (who has not played with the Philharmonic since 1927), Artur Schnabel and Rudolf Serkin.

The violinists are Zino Francescatti, Jascha Heifetz, Fritz Kreisler, Yehudi Menuhin, Nathan Milstein, Erica Morini, Ricardo Odnoposoff, Isaac Stern (first appearance on the regular winter subscription series), Joseph Szigeti, and two members of the orchestra, concertmaster John Corigliano and assistant concertmaster Michael Rosenker.

The cellists are Gregor Piatigorsky, Joseph Schuster, and the solo cellist of the Philharmonic-Symphony, Leonard Rose.

Kerstin Thorborg and Charles Kullman will be soloists in Mahler's "Das Lied von der Erde".

Ballet Theatre Will Open in October

The Ballet Theatre will launch a five weeks season at the Metropolitan Opera House on Oct. 8, according to S. Hurok. The repertoire this year will include a revival of Lichine's "Graduation Ball", and a new work by Balanchine called "Waltz Academy," with music by Rieti and décor and costumes by Oliver Smith. Alicia Markova and Anton Dolin will appear as guest artists during the engagement. The Ballet Theatre also plans a six weeks' season next Spring, after the opera season.

San Francisco Opera

(Continued from page 3)

Leonard Warren and Edward Wellman.

The operas will be conducted by Gaetano Merola, George Schick, Pietro Cimara, George Sebastian and Wilhelm Steinberg.

The opera chorus, directed by Kurt Herbert Adler, has already made a debut in concert form with a program of operatic excerpts in the Sigmund Stern Grove. It was an auspicious preview of the season's ensemble work.

MARJORY M. FISHER

RAF Commander Wins Philharmonic Hearing

"CONSTELLATIONS", a symphonic work by British Wing Commander John Wooldridge, so impressed Artur Rodzinski that he promised the RAF pilot one performance of the composition by the Philharmonic-Symphony in Carnegie Hall for every five enemy planes that he shot down. Recently Mr. Rodzinski received word that the aviator had won his first performance and cabled to him, "Have scheduled three performances 'Constellation' Nov. 30, Dec. 1 and 2. As I want you to be present am herewith freeing you from the five-to-one obligations."

Leinsdorf Given Army Discharge

Erich Leinsdorf, conductor of the Cleveland Orchestra, Metropolitan Opera and San Francisco Opera, received an honorable discharge from the Army on Sept. 7. He was stationed at Camp Lee, Va.

C. J. Vosburgh, manager of the Cleveland Orchestra, informs MUSICAL AMERICA that he is unable to make any change in plans that were settled for the season last January. When Mr. Leinsdorf was scheduled to enter the Army, the Orchestra board had no idea as to what his length of service would be. However, no conductor has been scheduled for the last pair of concerts on April 12 and 14 so that the way could be left open for Mr. Leinsdorf, should he be allowed by the Army to make an appearance at that time. His discharge makes this possible for him.

The conductor, who left the Army with the rank of a Corporal, will shortly join his wife and children on his farm in Virginia.

New York Little Symphony Announces Coming Season

The New York Little Symphony, Joseph Barone, director, announces a subscription series of six concerts at the Carnegie Chamber Music Hall during the 1944-45 season. The group, which is made up of members of the New York Philharmonic-Symphony and the NBC Symphony, presents outstanding young American soloists, composers and conductors in formal professional debuts.

Among the artists to be featured during the coming year are Mary Michna, pianist, Emily Ortner, contralto, Donaldina Lew, soprano, William Bodkin, baritone, Albert Brusiloff, violinist and Harry Hewitt, composer.

Other soloists will be announced after further auditions. Applicants are asked to communicate with Joseph Barone, Byrn Mawr, Penna.

National Orchestral Association Plans Fifteenth Season

The National Orchestral Association will begin its 15th season Oct. 9. Rehearsals will take place as usual on Monday, Wednesday and Friday afternoons from 4:00 to 7:00. Since 80 former members of the training orchestra of the past year have received contracts with orchestras in more than 23 cities, there will be vacancies in all sections of the training orchestra this Fall. Young musicians who have a technical command of their instruments and can pass an audition may apply for blanks. All instruction and training is given without fee. Five Monday evening concerts will be given by the orchestra at Carnegie Hall on Nov. 27, Jan. 8, Feb. 12, March 12 and April 30.

Concerts in New York During October

Carnegie Hall

- Oct. 3: Philadelphia Orchestra
- " 5: New York Philharmonic-Symphony
- " 6, afternoon: New York Philharmonic-Symphony
- " 8, afternoon: New York Philharmonic-Symphony
- " 12: New York Philharmonic-Symphony
- " 13, afternoon: New York Philharmonic-Symphony
- " 15, afternoon: New York Philharmonic-Symphony
- " 15: Roland Hayes, tenor
- " 18: Sidney Foster, pianist
- " 19: New York Philharmonic-Symphony
- " 20, afternoon: New York Philharmonic-Symphony
- " 20: Mischa Elman, violinist
- " 21: New York Philharmonic-Symphony
- " 22 (5:30 p.m.) To be announced
- " 22: Miliza Korjus, soprano, with orchestra
- " 23: Shura Cherkassky, pianist
- " 25: Florence Foster Jenkins, soprano
- " 26: New York Philharmonic-Symphony
- " 27: Max Rosen, violinist
- " 28: New York Philharmonic-Symphony
- " 29, afternoon: New York Philharmonic-Symphony
- " 29 (5:30 p.m.) To be announced
- " 29: Artur Schnabel, pianist
- " 30: Bronislaw Huberman, violinist
- " 31: American Friends of Czechoslovakia

Town Hall

- Oct. 1: Mary Louise Wagner, soprano
- " 3: Triante Kefalas, tenor
- " 4: Frederick Marantz, pianist
- " 6: Henri Mendel, baritone

- " 8, afternoon: Ellen Osborn, soprano
- " 8: Saitenberg Little Symphony
- " 9: Willem van den Andel, pianist
- " 10: Nicolas Kopeikine, pianist
- " 11: Mary Ferguson, soprano
- " 12: Lillian Ewanti, soprano
- " 13: Gordon Manley, pianist
- " 14, afternoon: Janos Scholz, cellist
- " 14: Celebration Concert Honoring Publication of "I Came Out Alive"
- " 15, afternoon: Owen Berger, pianist
- " 15: Ethel Elfenbein, pianist
- " 16: Alice Ribeiro, soprano
- " 17: Ruth Posselt, violinist
- " 18: Jean Watson, contralto
- " 20: Stanley Fletcher, pianist
- " 21: Howard Weiss, pianist
- " 22, afternoon: Lenore Engdahl, pianist
- " 22: Selma Reyes, violinist
- " 23: Stefan Auber, cellist
- " 24: Harold Kohon, violinist
- " 25: New York Chamber Orchestra; F. Charles Adler, conductor
- " 27: Thomas L. Thomas, baritone
- " 28, afternoon: Grace Castagnetta, pianist
- " 28: Joseph Rogatchewsky, tenor
- " 29, afternoon: Mack Harrell, baritone
- " 29: Portia White, contralto
- " 30: Earl Wild, pianist
- " 31, afternoon: Hazel Griggs, pianist
- " 31: Adolf Busch, violinist, and Rudolf Serkin, pianist. Opening of Town Hall Endowment Series

New York Times Hall

- Oct. 4: Lilly Layne, soprano
- " 29: Edison Harris, tenor
- " 30: The Kraeuter Trio
- " 31: Richard Russell, tenor

More Musicians Return from War Fronts

Heifetz Says Our Soldiers in Italy Are Eager to Hear Good Music



The Violinist (Right) Meets Up with Major Walter Page Brown, AAFSC, Formerly a Booking Executive of Columbia Concerts

By ROBERT SABIN

BACK from an eight weeks tour of Italy and North Africa, during which he gave 45 concerts, including some at the front lines, Jascha Heifetz is so impressed by the enthusiasm for good music in the war zones that he plans another tour.

Both the violinist and his accompanist, Milton Kaye, found an eager welcome wherever they went, and audiences of intelligent, responsive listeners. Mr. Heifetz believes that at least 70 to 80 per cent of the soldiers are interested in concerts of great music, pointing out that he was misquoted in a magazine article which stated that he had estimated the proportion at 10 percent. What Mr. Heifetz actually said was, that if only 10 percent of the men were interested in good music, the journeys of artists to them would still be justified.

Soldiers make the most challenging audience in the world, said Mr. Heifetz, and they want the best that the artist has to give. We should send them the finest musical performers that we have, he believes, and he urged that the work should continue, because music is of vital importance in the war theatre. Mr. Heifetz praised the liaison officers for their work in arranging concerts, and expressed the hope that they will be sent to the war zone in increasing numbers.

Typical programs included the Mendelssohn Concerto, a Bach prelude, a Mozart Sonata, and shorter works such as the Schubert "Ave Maria", which was asked for everywhere, the "Hora-Staccato", "Intermezzo" and "The Flight of the Bumblebee". After several of the concerts Mr. Heifetz joined Mr. Kaye and some of the soldiers in jam sessions at the piano. When the violinist returned to this country, he had dozens of messages to give to families back home, and after his concert at the Lewisohn Stadium in New York he was greeted by many relatives of men who had heard him in Italy and written home about it.

Mr. Heifetz had some amusing experiences with his audiences. Sometimes before a long piece he would say: "This is going to be a long one. This is the time to get out of here if you don't want to hear it". But the soldiers always stayed and asked for

more. One time when he was near the front, the air alarm was given. Someone grabbed his violin and put it under a truck. People melted away under cars, in ditches, and wherever cover was available, and there stood Mr. Heifetz enjoying the excitement and quite oblivious to the fact that his violin would not be of much use without himself to play it.

Concerts were given under all sorts of conditions, in barns, airplane hangars, hospitals, outdoor installations, and in some of the famous Italian opera houses. After every one boys crowded forward to get autographs, to talk about home with the artists, and to express their gratitude. Music means very much to them and it serves as a convincing pledge that the people back home have not forgotten them.



Atop a Jeep in a Desert Area Are Lily Pons and Frank Versacchi. Standing in Front Are Carolyn Gray and Andre Kostelanetz

Pons and Kostelanetz Win GI Ovation in Persian Gulf Command Tour

By HARRY MARLATT

THE C.O. said the audience would be a tough one to "crack." It was made up exclusively of G.I. truck drivers, most of whom had never heard a concert before. But the artists went ahead with their usual program and received an ovation and clamor for encores such as they had never heard before.

The scene was Southern Persia. The event, the most gratifying concert given during the USO Camp Show tour made by Lily Pons accompanied by Andre Kostelanetz, Carolyn Gray, pianist and Frank Versacchi, flutist.

The unit traveled through the Middle East, the Persian Gulf Command,

Africa and Italy, where they saw the Allied invasion fleet massing for the blow which was to liberate Miss Pons's homeland in Southern France. They played before the Shah of Persia, the Russian Embassy in Teheran, and most important of all, before over 400,000 cheering G.I.'s, who, according to Miss Pons, formed the most wonderful audience of her career.

The artists covered 25,000 miles in 100 days and gave 50 hour-and-a-half concerts. During one particularly strenuous period Miss Pons made 28 appearances in 30 days—something of a contrast to the usual two-a-week schedule to which she limits herself on regular concert tours.

Physical conditions of the tour were (Continued on page 22)

Ormandy Finds Australia Rich in Performing Talent

WITH 25,000 miles of traveling and 29 sold-out concerts added to his record since leaving the United States for Australia May 21, Eugene Ormandy, Philadelphia Orchestra conductor, arrived in New York the last part of August with the news that Australia is starved for good music.

Mr. Ormandy, who has just completed a concert tour of Australia, made at the request of the Australian Broadcasting Commission, and arranged by the OWI, conducted an orchestra selected from four orchestras in Sydney, Adelaide, Brisbane and Melbourne, which he says equalled any of the major orchestras of European countries and some in the United States.

"Performing talent in Australia is unbelievable, though creative talent has not yet reached a comparable high standard," Mr. Ormandy said. "The Australians have a high taste in music; our orchestra played some light programs for them, but they preferred better music. The Beethoven Ninth was played three times in four days, and at one dress rehearsal, when we had told the 85 members of the orches-

When Eugene Ormandy Returned from His 25,000-Mile Journey to Australia, the Most Excited Member of His Family to Meet Him at LaGuardia Airport Was His Young Niece, Dolores. Mrs. Ormandy and Martin Ormandy Look On

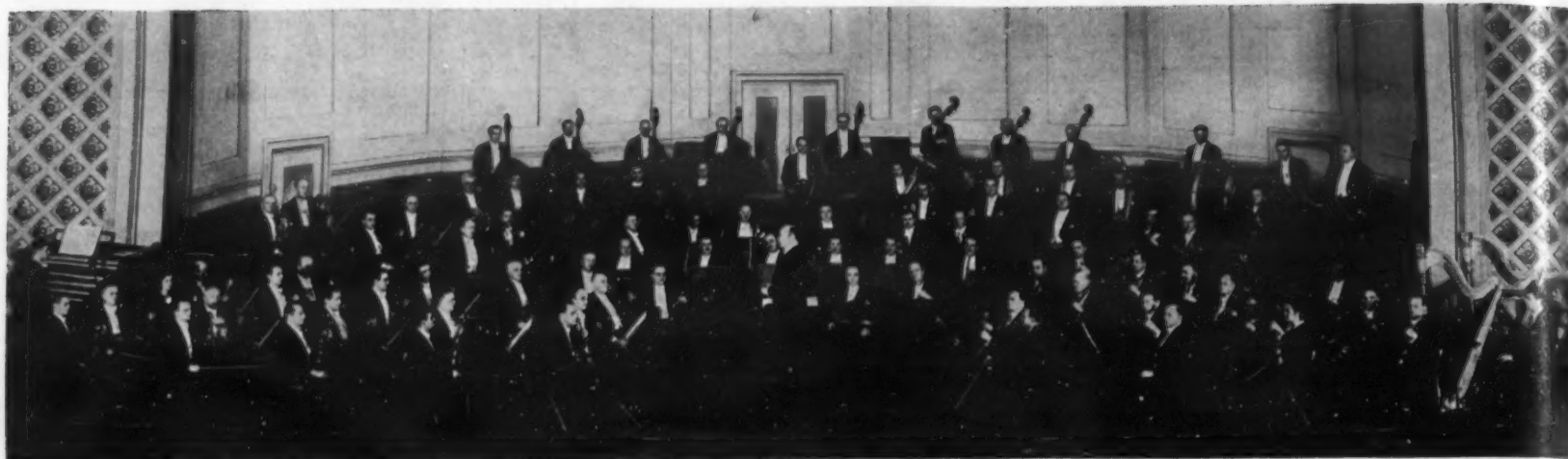


Larry Gordon

tra and the chorus of 250 they might invite one friend each, 1,400 people crashed the gates to hear the program."

People assembled in front of the ticket offices as early as six o'clock in opening, even when notices had been

sent out that all tickets were sold, he said. Unusual offers were made by music-loving Australians for tickets. One German refugee, former owner of a huge pretzel factory, offered the conductor a lifetime supply of pretzels. (Continued on page 22)



Cincinnati Symphony at Half-Century

By RONALD F. EYER

MUSICAL culture has reached a point of adulthood in this country where anniversaries of great significance and dignity are occurring ever more frequently among our leading institutions. Season before last, America and the world did honor to the New York Philharmonic-Symphony, one of the two oldest orchestras on earth, upon the attainment of its 100th anniversary. Now congratulations are in order for the Cincinnati Symphony Orchestra which will mark the completion of 50 years of distinguished service to music and to the people of its community during the coming season.

Built upon the bed-rock of an old Teutonic culture which made the beginnings of music in Cincinnati among the earliest west of the Alleghanies, the Cincinnati Symphony looks back upon a brilliant past even as it looks forward to an even richer fulfillment of its destiny dictated by its age, its strategic position in the country and the steadily greater opportunities which are opening before it.

Under the guidance of its conductor, Eugene Goossens, whose tenure on the Cincinnati podium is already longer than that of any of his predecessors, the orchestra will embark upon an anniversary season which will be one long Golden Jubilee celebration. Rather than concentrate on a single, climactic celebration event, Mr. Goossens has chosen to spread the festivities throughout the coming season so that every performance of the orchestra will have some special Jubilee significance.

New Jubilee Composition

Of particular interest will be the winning Golden Jubilee Overture, for which composers are now competing, and which will carry an award of a \$1,000 War Bond. The contest closes on Oct. 15. Another highlight will be a set of Jubilee Variations which will represent the composite efforts of some of America's best-known composers, including Ernest Bloch, Aaron Copland, Paul Creston, Percy Grainger, Howard Hanson, Roy Harris, Walter Piston, Bernard Rogers, William Schuman and Virgil Thomson. Mr. Goossens has provided these composers with a theme of his own devising (marked *Giocoso, non*

troppo vivace), which each will set according to his own fancy. Keys, styles, moods, etc., have been so distributed that the 10 variations, brought together, will form a harmonious whole.

The Jubilee Season will be ushered

in the gala season are Fritz Kreisler, Jascha Heifetz, Zino Francescatti, Claudio Arrau, Marjorie Lawrence, Jeanette MacDonald, Artur Schnabel, Lauritz Melchior, Ezio Pinza, Alexander Brailowsky, Alec Templeton, the Ballet Theatre, Argentina and her group and several others.

Among these will be two musicians who have been with the orchestra since its inception. One or more Pan-American concerts to be given in co-operation with musicians of Mexico and various South American countries in

The history of serious music-making in Cincinnati goes back to at least 1873 when Theodore Thomas and his itinerant orchestra combined forces with local German singing societies to present the first Biennial Musical Festival. But the idea of regular symphonic concerts must be credited to Helen Sparrman of the Ladies' Musical Club. She, together with Emma Roedter, Mrs. William Howard Taft and several other enthusiastic and music-loving women, were principals in the organization formed later on to give the concerts. They began with a fund of \$15,000. During the first year 10 pairs of concerts were given in Music Hall by an orchestra of 48 conducted by Van der Stucken, Anton Seidl and Henry Schradieck. These were sponsored by the Association of 15 women, of which Mrs. Taft was president until 1900, when her husband, later President of the United States and Chief Justice of the Supreme Court, was appointed Governor of the Philippine Islands.

Frank Van der Stucken, who directed the artistic fortunes of the orchestra from 1895 to 1906, was born in Fredericksburg, Texas, in 1858, of German and Belgian parentage. He was educated in Europe under Benoit, Reinecke, Grieg and other teachers. In the first year of the Cincinnati Symphony, 1895, he became director of the Cincinnati College of Music, and from 1906 to 1912 was director of the Biennial May Festival.

Temporary Disbandment

The orchestra prospered musically under Van der Stucken's leadership. In the second year the personnel was increased to 70 men, but in 1897 it was brought down to 60 where it remained for several seasons. After the 1906-07 season labor troubles developed and the orchestra was disbanded after the refusal of the association to meet what were deemed unreasonable demands from the musicians' union. Shortly thereafter Van der Stucken went to Europe to live, but returned every two years to conduct the festival. He died in Hamburg in 1929.

For two seasons the orchestra association contented itself with sponsoring appearances by visiting orchestras and gave no concerts of its own. But the association was still a going and ambitious concern, and the officers were busily engaged in the interim securing a guarantee fund to establish a new orchestra on a permanent basis. By the Spring of 1909 a yearly guarantee of \$50,000 for a period of five

Thirteen years have passed since I succeeded my friend, Fritz Reiner, as conductor of the Cincinnati Orchestra, and as the orchestra celebrates its Golden Jubilee—a most gratifying event—so I enter the fourteenth year of my incumbency. There are many captains of orchestras who have piloted their ships over a longer stretch of years than I have, but there isn't one who is prouder or more satisfied with the log of his orchestra's achievements than am I. Its classic tradition and high calibre of virtuosity are qualities we have consistently striven to maintain, and with the collaboration of my colleagues of the orchestra and the city's discriminating public, we shall continue to do so.

Eugene Goossens



Carlson

ered in with a performance of Beethoven's Ninth Symphony on Friday and Saturday, Oct. 13 and 14, which will utilize the combined forces of the Cincinnati Symphony and of the Cincinnati May Festival Chorus, an historically just combination since it was out of the May Festival that the Symphony was born.

Among other special events scheduled thus far are the following:

A concert of retrospective nature in which the most notable compositions given their premieres by the Cincinnati Symphony in the past 50 years will be performed.

A "Personalities of the Orchestra" concert, in which outstanding members of the orchestra's present personnel will be given recognition.

the interest of better understanding and fuller appreciation, musically, between the hemispheres.

Concerts in tribute to the Cincinnati Conservatory of Music and the Cincinnati College of Music, both of which have played vital roles in the musical development of the orchestra as well as the community.

In addition there will be the customary popular concerts and concerts for young people. At every performance there will be distributed a greeting to the Cincinnati Symphony from a leader in one of the sister arts—an expression of appreciation from a noted writer on one occasion, from a distinguished painter on another, and so on.

Among the soloists who will assist

Ohio Orchestra to Mark Golden Jubilee



ERNST KUNWALD



LEOPOLD STOKOWSKI

years had been secured. The services of the young organist of St. Bartholomew's Church in New York, Leopold Stokowski, were obtained as conductor, and in November of 1909 he inaugurated a new series of 10 pairs of concerts. The next year he added six popular concerts to the activities and the year after that increased the subscription concerts to 12 pairs.

Having conducted but one year in Europe before setting out for Ohio, the young Stokowski "cut his teeth," as it were, orchestrally, in Cincinnati. He remained until 1912 and then left to take the baton in Philadelphia.

Stokowski was succeeded by Ernst Kunwald, who was associate conductor with Artur Nikisch of the Berlin Philharmonic. Kunwald was a very capable conductor, well established in Europe, and he served the Cincinnati Symphony well until 1917 when the war brought about his resignation. During his term the number of popular and subscription concerts again underwent an increase as the orchestra took an increasingly vital part in the civic and artistic affairs of the city.

The War Brings Ysaÿe

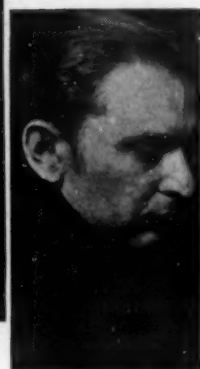
During the anti-German period of American sentiment, the Cincinnati officials pursued good public policy by choosing a successor to Kunwald who was not only a distinguished musician but also a friend of the Allies. That personage was the famed violinist, Eugen Ysaÿe, of Belgian birth. World-renowned, this leonine and highly individual artist had once refused the conductorship of the New York Philharmonic proffered him upon the death of Seidl. But during the war he found himself something of a refugee from his native land, and, after several highly successful guest appearances with the Cincinnati Symphony during Kunwald's last season, he accepted the conductorship the following year. His reign was a fiery, temperamental and eventful one lasting until 1922 when differences with the management sent him back to Belgium where he died in 1931.

The directors next sought out the conductor of the Dresden Opera, Fritz Reiner. Of Hungarian birth, Reiner was perhaps best known abroad as an operatic conductor, though his talents flow equally in the fields of operatic and symphonic music. He had served successively the Landestheater at Laibach and the Volksoper in Budapest. Cincinnati saw little or nothing of his operatic abilities, but his orchestral ministrations were much appreciated for nine years. Then Reiner, like Stokowski, departed for Philadelphia where he became an associate of the Curtis Institute. He is now conductor of the Pittsburgh Symphony.

Mr. Goossens, engaged as conductor of the 29th May Festival in 1931, was simultaneously appointed conductor of the Symphony and took up his duties in the 1931-32 season. Of English birth, Goossens is one of a family of musicians. Both his father and grandfather were conductors of opera; his mother was an operatic contralto; his



FRITZ REINER



EUGEN YSAÿE

brother, Leon, is one of the great oboe virtuosos of our time, and both of his sisters are harpists—Sidoni with the BBC Symphony, Marie with the London Philharmonic. He made his debut as a conductor in 1915 at Covent Garden where he was engaged by Sir Thomas Beecham and continued for eight years.

Mr. Goossens has conducted every major orchestra on the Continent and in England and has achieved the same record in this country since he came here in 1923 to take the helm of the Rochester Philharmonic. He remained in Rochester eight years and went from there to Cincinnati.

Also well known as a composer of music in a variety of forms, including opera, Mr. Goossens has recently completed his Second Symphony which will have its first performance in the near future.

There have been many milestones of artistic accomplishment during Mr. Goossens's term of conductorship. In 1935, and again in 1936, Mr. Goossens presented a series of operas, with the

orchestra as the nucleus, which attracted wide attention. The first was a Wagner series in English including "Die Walküre", "Tristan und Isolde", "Tannhäuser" and "Die Meistersinger". The second season was notable for a sensational performance of "Salome". The operas were given in the historic Music Hall to which the orchestra concerts returned, during Mr. Goossens's tenure, after a number of seasons in the smaller Emery Auditorium.

Then there were the gala performances of Mahler's "Symphony of a Thousand", in conjunction with the May Festival Chorus, in 1931 and again in 1937, and also in the latter year, Beethoven's "Missa Solemnis" with Kirsten Flagstad. Other signal events were the Brahms Festival of four concerts in 1938, the all-Stravinsky concert, conducted by the composer, in 1942, and the visit of Arturo Toscanini as guest conductor in February, 1943. Each concert during the 1942-43 season included a fanfare by an outstanding contemporary composer dedicated to some branch of the armed services.

Change in Financing

The management and financing of the orchestra continued under the direction of the orchestra association until 1929 when a financial crisis gave rise to the Cincinnati Institute of Fine Arts, founded to assure the continued life of the orchestra. The Institute secured the stock of the Cincinnati Symphony Orchestra, changed it to a non-profit-making corporation and gave its operation into the hands of a board of trustees. At the time the Institute was founded, a campaign was conducted for an endowment fund. More than \$2,700,000 was pledged by the people of the city, and the late Mr. and Mrs. Charles P. Taft added \$1,000,000 to this sum. The earnings of the fund pay the annual deficit.

For the Golden Jubilee season, a special fund of \$20,000 was raised by popular subscription last April.

During the orchestra's first season, concerts were given in Pike's Opera House, but the next year they were moved to Music Hall where they continued until 1911. In the meantime, a new hall, Emery Auditorium, was erected as part of the Ohio Mechanics

Prize Jubilee Overture To Win \$1,000 War Bond

IN honor of its fiftieth anniversary, the Cincinnati Symphony is offering a \$1,000 prize in the form of a War Bond for a Golden Jubilee Overture.

The closing date for the contest is Oct. 15, but many entries have already been received. Numerous inquiries as to the rules of the contest prompts a reminder that it is open to all American citizens. The contest overture should be of a festive character; it should be from 10 to 15 minutes long, and must be a new work written especially for the Anniversary.

Scores should be sent to J. M. O'Kane, manager of the orchestra, at 519 Gwynne Building, the usual contest rules of pseudonyms on the score and the composer's real name in a sealed envelope will prevail. Judges are Mr. Goossens, Pierre Monteux and Deems Taylor.

Institute, and it became the home of the orchestra in the year of its completion. For nearly 25 years Emery Auditorium remained the seat of symphonic music in Cincinnati, but with the 1936-37 season the demands for additional space necessitated the return of the orchestra to the historic vastness of the old Music Hall which has seating accommodations for some 3,600.

Guest conductors with the orchestra have not been numerous, considering the age of the organization, but among them are to be found such names as Theodore Thomas, Anton Seidl, Victor Herbert, Alfredo Casella, Sir Edward Elgar, Richard Strauss, Frederick Stock, Vincent D'Indy, Siegfried Wagner, Ossip Gabrilowitsch, Igor Stravinsky, Ernest Schelling, John Philip Sousa, Ottorino Respighi, Eugene Ormandy, Walter Damrosch, Arturo Toscanini, José Iturbi and Hans Lange.

The present manager of the orchestra is J. M. O'Kane, whose predecessors were Stuart Thompson and Theo F. Grannon.



The Michael Brand Orchestra Which, in 1894, Became the Nucleus of the Cincinnati Symphony. With the Addition of Seven Men and the Noted Conductor, Frank van der Stucken (Inset), the First Concert of the Orchestra Was Given on Jan. 17, 1895. Brand Became Assistant Conductor. He Is Shown Here at Rehearsal with the Original Ensemble.



Longely Photo

Rio Hears Three Metropolitan Artists

Tourel, Kullman and Warren Star in Opera Season in Brazil—Kleiber Conducts Six Orchestra Concerts—Borovsky Scores in Recitals

By SHEILA IVERT

RIO DE JANEIRO

THREE artists from the Metropolitan Opera have figured prominently in the Municipal Opera season, which began on Aug. 2. They are Jennie Tourel, Charles Kullman and Leonard Warren. It was, however, an all-Brazilian cast which inaugurated the series, with Carlos Gomez's "Odaleia", conducted by Eleazar de Carvalho.

Mme. Tourel made her first appearance in Rio as Carmen. She sang the role admirably and furnished a highly personal interpretation. Her Carmen is not passionate or violent but extremely subtle and charming. Press and public acclaimed her impersonation with warmth. The Micaela was well sung by the Brazilian soprano, Alice Ribeiro. Ernest Mehlich conducted.

Charles Kullman, who was greatly appreciated by the Brazilian public, appeared in the principal tenor parts of "La Traviata",



The Group, from the Left, Silvio Piergili, Director of the Municipal Opera; Jennie Tourel, Leonard Warren, Victor de Carvalho, Brazilian Consul, and Friede Rothe, Personal Representative for Mme. Tourel. Right, Charles Kullman

"Rigoletto" and "La Bohème". Leonard Warren was applauded for his warm, vibrant singing and his warmth of temperament in the leading baritone roles of "Rigoletto" and "La Traviata", besides furnish-

ing a distinguished impersonation of the Fat Knight in Verdi's "Falstaff". Both this opera and "Traviata" were conducted by Edoardo Guarnieri.

Two other operas presented have

been "Lucia di Lammermoor" and "Thaïs". The Brazilian soprano, Maria Sá Earp, who had sung extremely well in "Falstaff", filled the title role in Donizetti's opera to excellent effect. Another star was the admirable Spanish baritone, Pablo Vidal. In "Thaïs" the name part was capably embodied by the French soprano, Solange Petit Renaux. Ernest Mehlich conducted Massenet's work.

A memorable feature of the month of August was a recital by Mme. Tourel, perhaps the greatest success of the season to date. The program included classics as well as Debussy and Russian songs. The singer displayed in every number style, warmth and exceptional virtuosity. Her delivery of the Debussy and Russian lyrics could hardly have been surpassed. In the

(Continued on page 34)

Two Mexican Opera Series Draw to a Close

Mozart Festival Ends with "Magic Flute" and "Marriage of Figaro"—National Opera Boasts Best Season in 20 Years—Golschmann Scores as Orchestra Guest Conductor

By SOLOMON KAHAN

MEXICO, D.F.

PERFORMANCES of "The Magic Flute" and "The Marriage of Figaro" terminated the Mozart Festival of the Mexican opera. For various reasons, including the public's awareness that the operatic roster was not, in greater part, composed of top ranking singers,



Dusolina Giannini, with Barros Sierra, of Universal Magazine, a Leading Commentator on Station XEQ, Mexico.

the large auditorium of the Palacio de Bellas Artes was not filled to capacity. This was regrettable, because it was decidedly worth while to see what Sir Thomas Beecham, musical director of the festival, was able to achieve with this personnel in the way of cohesive performances. The extraordinary talent of Sir Thomas as a coordinator of heterogeneous musical elements was fully demonstrated.

The principal singers in "The Magic Flute" were Lorenzo Alvary (Sarastro); Mimi Benzell (The Queen of the Night); John Dudley (Tamino); Barbara Troxell (Pamina); John Brownlee (Papageno); Jayne Cozzens (Papagena); Victor Torres (Monostatos); and Ignacio Rufino (High Priest). The only singing of real distinction was that of Mr. Brownlee, Mr. Alvary, Miss Benzell and Miss Troxell. For this reason the conducting of Sir Thomas was even more notable. He was ably supported in a unified performance by the stage director, Fernando Wagner, and by the chorus master, Julio Jaramillo.

The most interesting feature of "The Marriage of Figaro" was the prowess achieved by Sir Thomas with the orchestra in the final act. As if to demonstrate the sovereign ability of a great conductor, he made the orchestra sound astonishingly beautiful, obtaining from it nuances that amazed the public. The artistry of the singers was not as noteworthy as it had been in "The Magic Flute." The cast included John Walsh (Count Almaviva), Florence Kirk (Countess Almaviva), John Brownlee (Figaro), Jayne Cozzens (Susanna), Lorenzo Alvary (Bartolo), John Dudley (Basilio), Marjory Hess (Cherubino), Anna Maria Feuss (Marcellina), Ignacio Rufino (Antonio), Mary Christie (Barbarina), Victor Torres (Don Curzio). The stage director did his best to make the performance theatrically effective, and the Valdeen ballet performed beautifully. Taken as a whole, the Mozart

Festival, which also included "Don Giovanni," had a fine success.

National Opera Gives Series

The National Opera, completing its series, can pride itself on having had the finest season in 20 years from every point of view. The performances of each opera were given two and three times to capacity audiences in the Palacio de Bellas Artes, and were triumphs for the artists, as well as for the National Opera, a non-profit civic association. The strong cast of "Tosca" included Dusolina Giannini (Tosca), Raoul Jobin (Mario), Carlo Morelli (Scarpia), and Salvatore Baccaloni, who made the episodic role of the Sacristan a memorable impersonation. The dynamic conducting of Jean Morel brought new life into the pages of the opera.

Miss Giannini triumphed again as Santuzza in "Cavalleria Rusticana", not only as a singer but as a remarkable dramatic actress. The Turiddu was Frederick Jagel. An excellent Alfio was Mr. Morelli, whose beautiful singing and fine acting went hand in hand. The role of Lola was alternately sung by Elizabeth Crawford and the Mexican soprano Conchita de los Santos. The chorus and orchestra shared in the ovation, with the expert Mexican conductor Ignacio del Castillo. "Pagliacci" was given on the same program with a cast including Mr. Jobin (Canio), Mr. Morelli (Tonio), and Irma Gonzalez (Nedda).

Under the guidance of Guido Picci, "The Barber of Seville" was sung by an excellent cast including Hilda Reggiani (Rosina), Bruno Landi (Count Almaviva), John Brownlee (Figaro), Roberto Silva (Don Basilio), Salvatore Baccaloni (Don Bartolo), and Conchita de los Santos (Berta). Notable was the work of William Wymetal, the stage director. On the same artistic level was the singing in Donizetti's "Don Pasquale". Mr. Baccaloni was su-

(Continued on page 34)

Dear Musical America:

When it comes to speculation regarding coming events at the citadel on 39th St. and Broadway, experience has proved the wisdom of believing nothing that you hear and approximately half of what you see. However, it's rumor time again at the Metropolitan; so I pass along the latest hearsay at the current market value which, I warn you, is not very high.

First of all, I have it on "good authority" that the season will open with "Lakmé" which will give the inaugural spotlight for the second time in the last three seasons to Lily Pons, fresh from a tour among our troops in the Southern European theatre. This choice, presumably is in accordance with the Metropolitan's recent policy of honoring our allies on opening night, and, of course, the public always is eager to welcome Miss Pons back at the earliest opportunity.

But why "Lakmé"? There are other French operas and also other vehicles for Miss Pons which conceivably would serve musical interest better. Too bad there are no Chinese operas, and no English operas, to speak of, with which the Metropolitan could do honor to our brothers in arms.

Rumor No. 2 has it that "Die Meistersinger" is to be revived in all its medieval glory after a lapse of three seasons. The reason for its removal had been variously credited to "politics" (the eternal Wagner-Nazi nonsense) and to the more realistic circumstance that Hans Sachs does not grow on every bush. Friedrich Schorr was the last Sachs heard hereabouts and he has retired. So the question immediately arises: Who will sing Hans Sachs?

It will be recalled that Herbert Janssen also sang the role in that last season, so it could be that he will return to it. Or has the Metropolitan some new cobbler under wraps to unveil triumphantly when the hour strikes? I don't know. I do know, though, that Eleanor Steber could, and probably will, make an attractive Eva.

Other opera miscellany includes the news that Erich Kleiber definitely will not conduct at the

Metropolitan this year despite the excellent impression he made at the Juilliard School last Spring and that John Dudley, who has done lyric tenor roles with the organization for the past four years, has resigned to give his full time to concert and radio appearances. And I think I should correct the impression going the rounds that the Met's young American baritone, Leonard Warren, broke his leg during a performance of "Pagliacci" in Rio de Janeiro early this month. However, he did suffer a severely sprained ankle.

Portraying the crippled clown, Tonio, Mr. Warren finished the Prologue and began hobbling off the stage when his foot caught in a hole in the floor near the exit. Despite excruciating pain, his wife reports, the baritone insisted upon completing the performance, but the following evening his doctor prevailed upon him to forego the title role in "Rigoletto". He was expected, nevertheless, to complete his Rio engagements.

Apartments admittedly are scarce in New York this year, but if you happen to be one of the greatest French baritones of the day, they become practically non-existent.

Martial Singher thought his troubles were over when he managed to sub-let an attractive place on East 84th St. one pleasant August day; but they were only beginning. When he arrived with his wife, his two infant sons and a van full of furniture, his way was barred by the formidable figure of the landlady, a Mrs. Goodstein, who had discovered in the nick of time that a Metropolitan Opera singer was about to invade her premises, and she was having none of it, thank you. Besides, the apartment was sub-let without her knowledge.

Pleas of the singer for a roof for his children softened Mrs. Goodstein's heart to the point of permitting the family to remain for a month—provided the baritone signed a written agreement never to sing a note as long as he lived there. He signed.

"Under the agreement," Mr. Singher lamented, "I can have the whole company of the Metropolitan Opera in my home, including Melchior. They can sing, but I cannot! She (Mrs. Goodstein) said she would take the piano out to make sure I do not sing. Now, should I be restricted from singing in my own home when I am gay?"

The landlady continued to think he should. The OPA had not been heard from. Telephoned at his bleak, songless retreat for the latest word on his plight, Mr. Singher was reported to be out—looking for an apartment, of course.

It probably was inevitable, but still the news came as something of a shock that there is now in existence a juke box that gives out with classical music. Long the sacrosanct temple of jive and boogie-woogie, the ordinary juke box must now move over to make way for its august brother of serious proclivities. The first of these curiosa to come to my attention stands in solitary grandeur in

the lounge of the Fort Hamilton Service Men's Center in Brooklyn. It lifted its voice for the first time on Sept. 5 as 200 service men, tired of beating it eight to the bar, sat back and relaxed to the music of the Bachs, father and son, and Rimsky-Korsakoff.

The idea seems to have originated with Alexander Kipnis, basso of the Metropolitan Opera, who observed that all young juke box users

member," a technicolor super-special soon to be released by Columbia Pictures. With Paul Muni, Merle Oberon and Cornel Wilde in the starring roles, the picture is a beautifully produced and shamelessly romantic account of the life of Frédéric Chopin.

One might think that the facts of the composer-pianist's career — his boyhood in Poland, his sensational life in the salons of Europe, his

A black and white cartoon illustration. In the background, a man and a woman are sitting in a doorway, looking on. The man is smoking a pipe. A lamp stands between them. In the foreground, a young boy is kneeling on the keys of a grand piano, using a screwdriver to pry open the back panel. A book titled "ALBUM FOR THE YOUNG" sits on a small stool next to the piano. Another book titled "FIVE POWER EXERCISES" lies on the floor. The signature "G.H." is in the bottom left corner.

"He doesn't want to be a pianist—he wants to be a piano tuner."

are not necessarily hep cats and came to the conclusion that "What this country needs is good five-cent music in its juke boxes." Mr. Kipnis, consequently, was on hand for the unveiling at the Fort Hamilton Center. However, this may be regarded as merely a beginning, for Mr. Kipnis envisions a spread of the higher juke box art to restaurants, drug stores, lounges of theaters, club houses and all locations where dancing is not the first consideration.

There is a therapeutic angle, too, so far as the Fort Hamilton Center is concerned, according to director Jack Schneider. "We get about 20,000 men at the center every month," he says, "many of them about to ship out, others returning from action. These soldiers are in a sombre mood; their nerves are taut; they want to relax." Hot trumpet playing and long drum solos put them on edge and they prefer to smoothe their nerves with quietly beautiful music.

"With them, it was not a question of having the tradition of great music, but the feeling that great music could give them the peace they were seeking."

If Mr. Kipnis is right, there are many civilians who could do with a generous helping of that peace, too.

Hollywood imagination earned time and a half on "A Song to Re-

affair with George Sand—would make pretty heady movie material as is. But no; Hollywood found it necessary to overhaul the story thoroughly and inflate it to fit the traditional epic formula of movie-land.

Thus, as Chopin comes to the screen, you may be a little disconcerted to find him a husky young Adonis, ably portrayed by Cornel Wilde, who (1) insults the Russian overlord, in his burning patriotism, and is obliged to flee Poland in the night in a rowboat; (2) arrives in Paris under the wing of his old teacher, Joseph Elsner (Paul Muni), with the vain hope of interesting Louis Pleyel in his compositions and his playing; (3) is discovered accidentally by Liszt who introduces him to George Sand (Merle Oberon); (4) becomes the lion of the Paris salons and permits Sand to wean him away from old Elsner, who is then obliged to shift for himself by giving music lessons in a Paris garret; (5) forgets the cause of the Polish patriots back in Warsaw, the propagation of which, by the way, was the reason for his invasion of Paris; (6) is climactically brought to book by Elsner and Constantia, who comes to him from home with Polish earth in her hands, and forthwith embarks upon a whirlwind concert tour to raise money for the Polish patriots which ends in his exhaustion and death—a

(Continued on page 17)

Stadium Completes Successful Season

Smallens Conducts Final Events—Dancers Appear in Miscellaneous Program—Maazel Leads Orchestra—Moore, Hall Johnson Choir and Templeton Draw Crowds

THE Lewisohn Stadium's 27th season came to a close on Aug. 13. In addition to Alexander Smallens, eleven guest conductors had appeared, and the management boasted that during the entire season of eight weeks, only six concerts had to be cancelled because of rain, an enviable record, as the weather has played havoc with so many concert series this summer.

On Aug. 4 Mr. Smallens and the Philharmonic-Symphony gave the first New York performance of a new work by Marc Blitzstein, "Freedom Morning." The composition, which was written under difficulties "with a dozen G. I.'s almost crawling over me (the composer), relaxing, snoring a foot from my ear . . . peering over my shoulder," was not too warmly received. The rest of the program, which was broadcast over WNYC and over a British Broadcasting Corporation network, consisted of the "Leonore" Overture No. 3, the "Jupiter" Symphony, "Les Préludes" and Dances from "Prince Igor."

Fourteen-year-old Lorin Maazel did a stint as conductor on Aug. 5. The youngster displayed much sound musical sense and guided the orchestra through very commendable readings of "Der Freischütz" Overture, Mendelssohn's "Italian" Symphony, the Prelude to Bach's Violin Sonata in E, the ballet music from Deems Taylor's "Casanova" Suite, and the "Capriccio Espagnol." On Aug. 6, Mr. Smallens, despite light rain, conducted an all-Beethoven program.

New York's growing interest in ballet was exhibited on Aug. 7 and 8 when thousands of persons jam-packed the Stadium to watch a gala dance program by Mia Slavenska, Leonide



Grace Moore (Left) with Mrs. Charles S. Guggenheimer



(Left) Lorin Maazel, Who Conducted the Orchestra

Massine, Igor Youskevitch, Audrey Keane, Yura Lazovsky and Norma Vasilavina, conducted by Franz Allers.

Audience honors for the evening went to Lazovsky who stopped the show with his stirring acrobatic performance of the "Hopak" from "The Fair at Sorochinsk". Artistically, the most pleasant parts of the evening were Massine's "La Farucca" from "The Three-Cornered Hat" and excerpts from "Capriccio Espagnol" with Slavenska, and the charming choreography done by Slavenska for Franck's Symphonic Variations.

Other numbers were a Theda Bara-like "Salome" danced by Slavenska, "Spectre de la Rose" danced by Slavenska and Youskevitch, a Yugoslav



Franz Allers



Igor Youskevitch

Pageant by Audrey Keane and Lazovsky and the Grand Pas de Deux from "Swan Lake" danced by Slavenska and Youskevitch.

An audience of only 5,000 was on hand on Aug. 9 to hear Mr. Smallens and the orchestra play a program composed exclusively of French compositions. A welcome proportion of light dance music occupied a large share of the program. From Berlioz's "Damnation of Faust" was the "Minuet of the Will O' the Wisp", "Waltz of the Sylphs" and "Rakoczy" March; from "Faust", the ever-popular Ballet Music, and from "Samson and Delila", the Bacchanale. Franck's D minor Symphony completed the program.

Ovation for Grace Moore

A frenzied ovation from the 22,000 people who attended the concert was accorded Grace Moore when she performed on Aug. 10. Miss Moore exhibited her usual lively, exciting personality, but unfortunately, her singing was below par. Her scheduled numbers were "Il est doux, il est bon" from "Herodiade", "Depuis le jour" from "Louise", Bizet's "Ouvre ton coeur" and Malotte's "Lord's Prayer". She graciously sang a legion of encores which included "Mi chiamano Mimi".

A double attraction was billed for the evening of Aug. 11. Anthony di Bonaventura, another 14-year-old, played the first movement from Beethoven's Third Piano Concerto and the Hall Johnson Choir sang a number of delightfully rhythmic Negro Spirituals. "Dat Little Black Train" was pos-



Mia Slavenska and Leonide Massine in a Duet from "Capriccio Espagnol"

sibly the best received of the Choir's offerings.

The appearance of the choir was especially gratifying in that their music was just about the most truly American that was heard at the Stadium—a bright bit of contemporary color that alleviated the monotony of the many museum pieces of remote and foreign cultures that have enjoyed such a festival throughout the Summer.

Alec Templeton drew a crowd of 10,500 on Aug. 12. In serious vein, Mr. Templeton played Mozart's B flat Concerto (K. 595) and then carried on with the novelties which have made him famous—"Handel With Care", which was somewhat on the Boogie Woogie side; "Give a Man a Horse He Can Ride", as might be done by Jimmy Durante, and "Largo al Factotum", as Cab Calloway would perform it. Applause was tremendous.

Mr. Smallens and the orchestra played Schubert's "Rosamunde" Overture, Strauss's "Don Juan", Phillips's "Courthouse Square" and Copland's "Billy the Kid".

A brief talk by Mrs. Charles Guggenheimer and the premiere of Robert C. Schenk's "Stadium March," which was dedicated to her, ended the season on Aug. 13. A program of suitable pop favorites conducted by Mr. Smallens included "The Barber of Seville" Overture, Schubert's "Unfinished", "The Ride of the Valkyries" and "Scheherazade."

Trenton Opera Plans Fifth Season

TRENTON, N. J.—The Trenton Opera Association, under the management of John E. Curry, enters its fifth season with better than half the usual number of season subscriptions already on the books.

The operating staff of the Trenton Opera Association, which produces its own performances, in addition to Mr. Curry, consists of Michael DePace, associate director; Michael Kuttner, musical director, and Armando Agnini, stage director.

Five operas will be given in the series, opening with "Aida" and followed by "The Barber of Seville", "Rigoletto", "Lohengrin", and closing with "Tosca". Artists scheduled to appear are Giovanni Martinelli, Gertrude Ribla, Igor Gorin, Doris Marinelli, Felix Knight, Frances Watkins, Robert Weede, Alexander Sved, Vivian Della Chiesa, Mario Berini, Christine Johnson, Lorenzo Alvary, Ivan Petross, Wilfred Engleman and Ellen Repp.

J. G. P.

AAF Band Plays At Watergate

Starlight Series Ends—National Gallery Concerts Resumed

WASHINGTON, D. C.—The Army Air Forces Band, sponsored by the Treasury Department, has been playing a series of enormously popular concerts at the Watergate the past month, concerts that drew an average attendance of 11,000. The AAF Band is a remarkable organization. In its ensemble, are men from almost every symphony orchestra, great and small, in the country. Dozens of swing bands are likewise represented. Under Capt. George S. Howard, its conductor, sit players, who have followed Toscanini, Tommy Dorsey, Koussevitsky and Wingy Manone.

Glenn Darwin Soloist

Soloists from the band who appeared Aug. 13 were Sgt. Glenn Darwin, baritone; T/Sgt. Gordon Pulis, trombone; and Pfc. James Wilber, clarinetist. Darwin sang "Il Lacerato Spirito," "Danny Deever," "Song of the Open Road" and numerous encores. Pulis played Arthur Pryor's "Love's En-

chantment"; Wilber his own "Clarinet Impromptu."

On Aug. 20, the soloists were the duo-piano team of Vronsky and Babin. Pfc. Victor Babin is a member of the AAF Band. Alone he did Mendelssohn's "Capriccio Brillante," and with Vitya Vronsky, Weinberger's "Polka and Fugue," "Floods of Spring" and Babin's "Russian Village." That evening the band did the Introduction to the Third Act of "Lohengrin," as well as the "Rienzi" Overture by Wagner, Gliere's "Russian Sailor's Dance," and other vigorous items.

Helen Olheim, mezzo-soprano from the Metropolitan, was guest soloist on August 27. She sang the Recitative, "Habanera" and "Seguidilla" from "Carmen," and a group of lighter numbers. The band played compositions by Bach, Shostakovich, Prokofiev, Drigo, and Ravel.

Sgt. Darwin and Pfc. Wilber were back again on Sept. 3, the final concert in the series. The big baritone sang Verdi's "Infelice," Strauss' "Zueiningung," Moussorgsky's "Blakha," Krushinski's "We Are the United Nations" and Kern's "Old Man River"; Wilber again played a composition of his own.

Early August saw the final concert in C. C. Cappel's unusually successful Starlight Series. For the final midweek event, he presented the Horace Britt

Ensemble in a program consisting of Beethoven's Quintet, Op. 29; Charles Martin Loeffler's one movement Quintet (called originally "Spring Music") and Haydn's Quintet in C Major.

The most interesting recent concert at the National Gallery brought the Sinfonietta and its conductor back after some weeks absence in a program of works for string orchestra. After the Purcell overture to "The Rival Sisters," and the Mozart Divertimento in F Major, (K. 138), Christine Charnstrom was soloist in the Bach-Busoni Concerto No. 1 in D Minor. This austere classical first half contrasted smartly with the last half of the program which consisted of Hindemith's "Five Pieces for Strings," Bales' new composition, Theme and Variations, Stix's "Pizzicato Polka" and McKay's arrangements of the "Arkansas Traveler."

AUDREY WALZ

Brailowsky's Chopin Series In Mexico Is Sell-Out

MEXICO CITY.—The subscription for the six concerts of the Brailowsky Chopin cycle beginning in Mexico City, Oct. 3, was completely sold out immediately following the announcement of the subscription sale, reports Ernesto de Quesada, the South American concert impresario. Mr. Brailowsky will also appear as soloist with the Mexico City Symphony when his recital chores are completed.

MUSIC IN REICH ON EVE OF ALLIED VICTORY

A HIGHLY illuminating and extremely detailed survey of musical activities in Berlin during part of the season 1943-44 is given by Richard S. Hill in the June, 1944, issue of "Notes", a comparatively new and extremely fascinating little musical magazine published in Washington, D. C., for members of the Music Library Association. Mr. Hill, chief editor of the publication, is a member of the Music Division of the Library of Congress. The substance of his elaborate article (which is headed "Concert Life in Berlin", though it deals quite as fully with opera) has been gathered from the columns of the *Deutsche Allgemeine Zeitung* (or DAZ in its usual abbreviation).

According to Mr. Hill the DAZ "has been reaching this country from Berlin with almost perfect regularity in spite of the war and with rather greater dispatch than in peace times because of the needs of war". His account, admirably objective, utilizes not only what the journal says but makes important deductions from what, now and then, it does not say. The result is a picture that is both striking and unusual, and although very different from the musical life the German capital boasted in normal times is nevertheless surprisingly abundant in spite of its disorder and lopsidedness.

There are many facts, nevertheless, which Mr. Hill is keenly disposed to doubt and to question for the reason that he is unfailingly conscious of the pressure of propaganda and the effect of Nazi coercion behind what might be mistaken for spontaneous music-making. And in his concluding paragraph he writes words which deserve to be taken to heart by all those committed to the overthrow of the Nazi system: "An article called 'So Leben Wir' appeared on Feb. 15", he relates. "It contained the sentence: 'Wir alle sind harte, unsentimentale Nützlichkeitsmenschen geworden'. Perhaps this is what it takes to put on concerts between bombs. In any case it is a mood eminently practical for the prosecution of a war. As long as the Germans can maintain it (if they actually have maintained it), it ill behooves us to slacken our efforts prematurely. The greatest mistake is to underestimate the enemy's material equipment or his morale. Perhaps it would be best to take no chances and instead just to get a little hard and unsentimental ourselves. After all, the war is not won yet".

New Quarters for Musical Events

In the past three-quarters of a year Berlin's operatic and concert activities have been far more closely interwoven than they used to be in days gone by. The reasons are obvious enough—opera companies have been bombed out of their quarters and have had to seek shelter elsewhere, while orchestras and other concert giving organizations and individuals, likewise driven from their accustomed homes, have found it necessary to take refuge for longer or shorter periods in theaters, schools, churches, suburban auditoriums and even large beer restaurants. Yet so far as sheer quantity of performances is concerned the result has been numerically impressive enough on paper, at least. "The season did not end as it began", writes Mr. Hill, "but nonetheless Berliners advertised or had reviewed in the pages of DAZ 343 concerts during a period of 194 days. Add to this the unknown, but undoubtedly large, number of musical events unreported in DAZ and the 347 operatic performances advertised in its columns, weigh

Concert and Operatic Activities Disorganized but Intermittently Abundant—Famous Theatres Damaged by Bombs Sometimes Repaired and Used Again but When Finally Demolished Replaced by Beer Halls, Churches or School Auditoriums—Operatic Repertoires Limited and Conventional—Familiar and Unfamiliar Artists Before Berlin Public

against these totals the destruction of all but one of the original opera houses and the damage or elimination for extended periods of all six of the favorite concert halls, and it becomes obvious that a tremendous amount of effort and ingenuity must have gone into the making of the season".

At the beginning of last November, explains Mr. Hill, Berlin had four opera houses—the Staatsoper Unter den Linden, the Staatsoper am Königsplatz, the Deutsches Opernhaus in Charlottenburg and the Volksoper, housed in the old Theater des Westens, near the Kurfürstendamm. The Staatsoper am Königsplatz was the old Kroll establishment in the Tiergarten. After the Reichstag fire it was used on rare occasions for the meeting of the deputies, but as these worthies assembled so seldom the place reverted to its operatic uses.

State Opera Hit

The State Opera Unter den Linden had been hit by a bomb as early as April 10, 1941. In America there has been some confusion as to how it managed to crop up now and then in the news after its supposed destruction. The truth is that, as in the case of various other theaters and concert halls, the damage inflicted in one air raid was not so bad as it might be in another and a shorter or longer period of repairs sufficed to put the building back into commission. Then other bombardments smashed the edifices once more. Sometimes they wrecked them almost beyond salvage and with the theater large stocks of scenery and costumes would go up in smoke.

The company at the State Opera Unter den Linden went for a considerable period to the old Kroll house and played there. The Theater des Westens was first hit by bombs on Nov. 23. It resumed its operatic life in modified form for about a month, following a certain amount of reconstruction. Then it was bombed more thoroughly and passed out of the news. The Deutsches Opernhaus, for its part, was so badly devastated (pictures of the wrecked building appeared in New York newspapers some time ago) that only the lobby was kept open for a time in order that the box office might refund money to ticket holders. The company gave some "operatic concerts" in other houses and even gave a series of performances of D'Albert's "Tiefeland" in the beer hall "Neue Welt" at the other end of town. The Staatsoper am Königsplatz fared worst of all and after the raid of Nov. 22 (which stopped all four opera houses at once) it vanished from the news not to reappear.

Familiar Operas Sung

What works were presented in the various Berlin opera houses before these were more or less definitely put out of business? Mr. Hill gives names, dates and figures. For present purposes it will suffice to furnish a list of titles, without further details of time or place. The works billed were the following: "Fidelio", "Lohengrin", "Meistersinger", "Tannhäuser", "Tris-

tan", "Figaro", "Cosi Fan Tutte", "Die Entführung aus dem Serail", "La Clemenza di Tito", "Orfeo", "Zar und Zimmermann", "Undine", "Casanova" (Lortzing), "Arabella", "Der Rosenkavalier", "Salome", "Tiefeland", "Carmen", "The Bartered Bride", "Merry Wives of Windsor", "Don Pasquale", "Andrea Chenier", "Rigoletto", "Masked Ball", "Traviata", "Trovatore", "La Bohème", "Tosca", "Madame Butterfly", "Gianni Schicchi", "Il Tabarro" and Wolf-Ferrari's "Die Vier Grobiane". In addition there were a number of ballets, among them "Coppelia".

For the greater part these are works calling for no great lavishness of spectacle. It will be noted that "Aida" and "Faust" are missing in the list as well as any part of the "Ring".

Concert Conditions

Concert life discloses an analogous picture. The various halls, beginning with the Philharmonie and the Beethoven Saal (under the same roof), suffered from air raids in the same manner as the opera houses. The Bach Saal, the Schumann Saal and the Feurich Saal—all in one building on the Lützow Strasse—have gone and so, it appears, has the Singakademie across the way from the Staatsoper Unter den Linden. Presumably the Bechstein Saal, a stone's throw from the Potsdamer Bahnhof, was among the casualties. Likewise the nearby Meistersaal, on the Köthener Strasse. The Philharmonie, though badly dilapidated and forced to use candles as a means of illumination, housed after a period of disuse at least one concert of the Philharmonie, as well as a few other events. But Berlin's leading orchestra found itself obliged to do much dodging and wandering. It played at the Staatsoper Unter den Linden, also in a variety theater in the Europahaus, at the "Neue Welt", in school auditoriums and elsewhere.

Some of the conductors of the Philharmonie and other orchestral concerts are familiar to American music lovers, others less so, some not at all. After Furtwängler, Karl Böhm, Hans Knappertsbusch and Robert Heger one reads of a pageant of smaller fry. There is Herbert von Karajan, whose career has been largely confined to the Nazi era. So have the careers of Eugen Jochum, Karl Gebert and Arthur Rother. Hermann Abendroth is to be sure an old timer. Two "foreign guests" of the Philharmonie this past year were Lovre von Matacic, from Croatia, and Joseph Keiberth, from Prague. Other unfamiliar names include Adolf Mennerich, of Munich, Franz Konwitschny, of Frankfurt and Atanas Margaritov, from Bulgaria.

Strauss Celebration

On Jan. 26, 1944, we learn, Karl Böhm conducted a "special concert" to celebrate the 80th birthday of Richard Strauss (which did not actually occur till the following June 11). The soloist was Hilde Konetzni, soprano of the Staatsoper, who sang a group of Strauss songs with orchestra. In regard to this concert Mr. Hill must

be quoted verbatim: "Strauss has been reported as out of favor, but the talents brought together for this concert would hardly indicate it. True, Böhm is not Furtwängler; and the review which appeared after the concert is one of two that appeared during the entire Winter which did not flatter everyone involved. Strauss is treated with distinct condescension as an out-moded composer of program pieces. It would almost seem that any break between the Nazis and Strauss was provoked by Strauss, and that now the Nazis do not quite know how to behave towards him. An open break with their greatest composer would not be altogether advisable; and yet adulation was out of the question".

Concert programs have been on the whole, entirely conventional, with the usual stress on the classics, the customary quantities of Bruckner and incidental deference to composers of the stripe of Hans Pfitzner. One Philharmonic program did, indeed, offer the second "Daphnis and Chloe" Suite of Ravel, though this seems to have been about the limit of adventures into modern music that was not created under Nazi auspices.

Choral Works Done

In conjunction with the Philharmonic the Bruno Kittel Chorus, which has been in existence since 1902, gave Bach's "St. Matthew Passion" under the direction of the 73-year-old Bruno Kittel himself on Nov. 14. That seems to have been the last heard of Kittel, who was long a landmark in Berlin. Mr. Hill assumes that he died in the course of last Winter. At any rate, when his choir was next heard, on Feb. 26, in a performance of Haydn's "Seasons" at the Dom, its director was Hans Chemin-Petit, a minor composer of pre-Hitler days, though the actual conductor was Heinz Schubert, another small-scale composer who had caused a brief flurry some 12 years earlier with a Psalm setting.

Mr. Hill lists the outstanding concert and operatic artists active in Berlin during the past year. Some of them have a more or less familiar ring to Americans, others are quite unknown. We learn, for instance, that Walter Gieseke accompanied a singer named Franz Notholt last November in a performance of Schubert's "Winterreise". "Apparently", writes Mr. Hill, "there is no coolness between Gieseke and the Nazis; they trust him sufficiently to permit him to avoid the bombs by touring neutral countries". Another German artist who is allowed to wander abroad Georg Kulenkampf, "Germany's best native violinist now that Busch has left". The most noted opera singers Mr. Hill's article cites are Erna Sack, Margarethe Klose, Tiana Lemnitz, Erna Berger, Julius Patzak, Emmi Leisner, Frida Leider (who gave a recital in the Singakademie on Nov. 21, the day before the hall was bombed) and Willi Domgraf-Fassbender. Pianists still active include Elly Ney, Walter Rummel and Josef Pembaur. Georg Schumann and his chorus continue to function.

Other names are unlikely to awaken reminiscent echoes among those who have lived or travelled in Europe before the war—names like Victorie Swihlikova, Kurt Schubert, Edith Picht-Axenfeld, Ludwig Hoelscher. Singularly enough, Mr. Hill's article—and hence, presumably, the DAZ—leaves unmentioned operatic stars as noted as Max Lorenz, Ludwig Bockelmann, Jaro Prohazka, Hans Hotter, Marcel Wittrich, Helge Roswaenge and Gerhardt Hüsch. Are they still active or, peradventure, "no longer among the living", as the German expression goes? H. F. P.

Bowl Ends Successful Season

Anderson Wins Attendance Award — Gould Conducts Own Works — Robinson's "Lonely Train" Heard — Ballet and Guest Conductors Attract

By ISABEL MORSE JONES

LOS ANGELES

THE Hollywood Bowl season ended Sept. 3. Morton Gould conducted the last concert of the Los Angeles Philharmonic and the program was made up of his own compositions and arrangements.

There have been more American soloists and compositions on Bowl programs than ever before. The cup for largest attendance went to Marian Anderson. Mrs. Leiland Atherton Irish, manager, announced that the season ended with a profit—a noteworthy fact, as the concerts are not subsidized in any way.

The War Industries concert conducted by Franz Waxman of Warner Bros. Aug. 25 was a most successful studio conductor-composer event. Mr. Waxman trained a 200 voice chorus from Los Angeles war plants for two months in order to give Earl Robinson's "Lonesome Train." Raymond Massey spoke the lines of Lincoln with fine dignity. John Garfield was narrator and Earl Robinson, the com-



Artur Schnabel



Morton Gould



Vivian Della Chiesa



James Melton



Marian Anderson



George Szell

poser, appeared with Alfred Drake as ballad singer. This cantata with words by Corp. Millard Lampell made a profound impression. The music is direct and the words well set.

Ballet Theatre occupied three of the Bowl nights for three weeks. The dancing of Markova in "Giselle" and Dolin with her in a "Pas de Deux"; the conducting of Stravinsky in "Petrouchka" with Adolph Bolm in his original part of the Blackamoor; the poetic "Romeo and Juliet" and "Lilac Garden" by Antony Tudor and the new American fantasy, "Fancy Free" were highlights. Argentinetti brought her company for "Bolero" and "El Amor Brujo" and dances from "Carmen". Antal Dorati and Mois Zlatin shared the strenuous post of conductor.

Joseph Szigeti was soloist on Aug. 6. He played the Beethoven Concerto and Corelli's "La Folia". George Szell conducted the orchestra in Beethoven's "Egmont" Overture and Rimsky Korsakov's "Capriccio Espagnol". On Aug. 15 James Melton was soloist in numbers by Mozart and Strauss.

Sir Thomas Beecham substituted for Artur Rodzinski Aug. 22, 24, 27 and 29. The other two concerts scheduled for Mr. Rodzinski were given to Leonard Bernstein and Morton Gould. Sir Thomas also accompanied Rubinstein, Amparo Iturbi and Heifetz. His programs included works of Tchaikovsky, Mozart, Sibelius and Elgar. He was successful with the new Philharmonic beyond most of the conductors who have wrestled with it

this season, although Mr. Szell accomplished much with the obvious handicap of the inexperienced players. Sanroma and Vivian Della Chiesa were Sunday night soloists with Mr. Szell.

Leonard Bernstein had Oscar Levant as soloist Aug. 26, playing Gershwin's "Rhapsody in Blue" and Concerto. Mr. Bernstein made an excellent impression with the "Italian" Symphony and an even better one with Stravinsky's "Firebird."

The Symphony Association presented Elizabeth Ann Bollinger, lyric soprano and Madeline Miller, dramatic soprano, Aug. 20. The concert of winners of "auditions of the air" was conducted by Pietro Cimini.

Los Angeles Releases Season's Schedule

LOS ANGELES.—The forthcoming season of the Philharmonic Orchestra of Los Angeles will open on Nov. 16, according to Alfred Wallenstein, musical director and conductor. There will be twelve pairs of subscription concerts as well as four special Thursday evening concerts. In addition, the orchestra will make a series of out-of-town appearances.

Performances of new works by Jerome Moross, Miklos Rosza, Richard Hageman, Victor Young and Arnold Schönberg, composers now resident in the Los Angeles area, are to be billed.

Among the soloists engaged are Heifetz, Menuhin, Morini, Berkova, violinists; Rubinstein, Brailowsky, Schnabel, Pennario, Segall, pianists; Maynor, vocalist. Carlos Chavez will appear as guest conductor on January 11-12.

"Waltz King" Returns to Los Angeles Auditorium

LOS ANGELES.—The curtain rang up on a return engagement of "The Waltz King" at the Philharmonic Auditorium Aug. 7 and it ran on for three weeks with Richard Bonelli, Charlotte Boerner, Anthony Marlowe, Marjorie Cooke, Jack Gardner and others in the cast and a ballet by Kathryn Etienne. I. M. J.

Allers to Conduct

In Denver and Montreal

A week in November and another in December are scheduled for Franz Allers as conductor with the Denver Symphony. Mr. Allers will also lead members of the Montreal Symphony in the St. Denis Theater in December, under the auspices of France Film. He recently scored a success at the Toronto Prom concerts in two programs.

Clebanoff Appointed to New Orleans Symphony Post

CHICAGO.—Herman Clebanoff, former concertmaster of the Illinois Symphony orchestra, has been appointed concert master of the New Orleans Symphony Orchestra under its new conductor, Massimo Freccia. C. Q.

Ballet Russe Opens Two Weeks Series

Company Performs New Balanchine Work at City Center

A witty new ballet by George Balanchine, "Dances Concertantes," with a Stravinsky score and décor and costumes by Eugene Berman, lifted the opening program of the two weeks season of the Ballet Russe de Monte Carlo, at the City Center on the evening of Sept. 10, out of the routine. The long-suffering "Sylphides" ushered in the evening, as they have so many times before, and a spirited performance of "Gaieté Parisienne" at the close found Alexandra Danilova in her most effervescent mood.

The company was in better discipline than it was last season, and the new conductor, Emanuel Balaban, was a pillar of strength in maintaining rhythmic clarity despite rather feeble orchestral resources. Frederic Franklin, who is now maître de ballet as well as a leading dancer, has obviously been hard at work.

Stravinsky Score Appeals

"Dances Concertantes" is scarcely a work "of great depth and beauty," as its tasteless program note stated, but it is charming and original, if not exactly first-rate Balanchine. Its phrases of movement are brief, nervous and electric, its style emotionally evasive yet always full of nuance. This curious and delightful little ballet has the romantic nostalgia of a Watteau, combined with the tense precision of the machine age. The score is full of magical sonorities, and cruelly complex in its rhythmic design, but the dancers rose capably to the challenge, with skillful collaboration from Mr. Balaban. As was to be expected, Mr. Berman's décor caught the spirit of the piece exactly.

Miss Danilova and Mr. Franklin, oddly enough, had the least interesting choreography of the work, and it was

to the other dancers, too numerous to mention here, that the most inventive and expressive passages fell. If none was outstanding, all danced well.

Except for Leon Danielian's fine dancing of the male role, the "Sylphides" made one wish all too often that the dancers' "too, too solid flesh would melt, thaw and resolve itself into a dew," Nathalie Krassovska was brilliant, if uneven, in her performance. But it was in "Gaieté" that the company, as a whole was at its best. Miss Danilova, superb artist that she is, sustained the whole performance with her vitality and exquisite finish of style. Her dancing was the only unclouded joy of the evening, though the other members of the company deserve credit for solid if not exactly breathtaking achievements. R. S.

Seattle Symphony Opens Season Oct. 2

Bricken to Conduct — Full Season Planned by Concert Groups

SEATTLE, Wash. — Carl Bricken, newly appointed director of the Seattle Symphony Orchestra, the first resident director in many years will open the orchestra's season on Oct. 2. Gunnar Johansson, guest pianist, will play the Brahms B flat Concerto.

Maurice Jackson, president of the Seattle Symphony, has announced that Jean de Rimanoczy, has been re-engaged as concert master under the new conductor, Carl Bricken. Other appointments are Robert Willis, production manager and Joseph Pine orchestra personnel manager. Many additional concerts will be offered this coming season. The eight regular Monday night subscription series will open Oct. 2, and continue through Jan. 22. A Wednesday night "repeat" series will be given at the Moore Theater starting Oct. 4.

For the first time in its history the orchestra will give three popular concerts on Sunday afternoon in Meany Hall on the University of Washington

Campus. These concerts are scheduled for Oct. 8, Nov. 5 and Jan. 14.

During the coming season the Associated Women students of the University of Washington will present Casadesus on Nov. 29, Rose Bampton on Dec. 13, Zino Francescatti on Jan. 18, Adolph Busch and his Little Symphony on Feb. 13, James Melton on March 13, and three concerts by the Seattle Symphony under Mr. Bricken.

Cecilia Schultz Course

Under the sponsorship of Cecilia Schultz, appearances have been arranged for Menuhin, Sept. 30; Grace Moore, Oct. 6; the Philadelphia Opera Company, Oct. 28; Ballet Theatre, Jan. 24; Richard Crooks, Jan. 31; Luboshutz and Nemenoff, pianists, March 26; Gladys Swarthout, Apr. 21; Dorothy Maynor, Mar. 5; and William Primrose at a date to be announced later.

The Metropolitan Concert series has scheduled Martial Singher, Bidu Sayao, Erica Morini, Claudio Arrau, the American Ballad Singers directed by Elie Siegmeister, and Anna Brown. The Ladies Musical Club, which sponsors this series, will also present the traditional Monday afternoon musicals by members of the club in the auditorium of the Women's University Club.

NAN D. BRONSON

St. Louis Symphony Announces Soloists

The St. Louis Symphony Orchestra has announced a majority of its soloists for the 1944-1945 season which include: Yehudi Menuhin, Jennie Tourel, Artur Schnabel, Mischa Elman, William Kapell, Isaac Stern, Alexander Uninsky, Emile Baume, Nathan Milstein, Edith Schiller, Ida Krehn and Witold Malcuzyński. Besides Vladimir Golschmann, the regular conductor, the orchestra will be heard under the batons of Harry Farman, Leon Barzin, Andre Kostelanetz, Stanley Chapple and Leonard Bernstein. H. W. C.

F. C. Schang Returns To Columbia Concerts



Frederick C. Schang

Frederick C. Schang, Jr., for the past 26 months a major in the United States Army Air Forces, has recently returned to his peacetime position as a vice-president of Columbia Concerts Inc., owing to the completion of the domestic training program in which he was engaged. He will take over the supervision of the booking and promotion of artists of the Metropolitan Musical Bureau. During the course of his Army career, Major Schang saw service in many posts and Headquarters' Commands of the Army Air Forces, his last post being with the Headquarters of the First Air Force at Mitchell Field, New York.

Orchestra Changes Concert Schedule

New Thursday Evening Performances Arranged in San Francisco

SAN FRANCISCO.—The San Francisco Musical Association announces some interesting innovations in connection with the 1944-45 symphony season which opens Dec. 1 with Pierre Monteux beginning his tenth year as conductor of the orchestra.

Four Thursday evening concerts will be a new venture. The four will supplement the eight Friday afternoon programs and all twelve will have a Saturday night repetition. Prior to the war, there were an equal number of Friday afternoon and Saturday night concerts. Last season there was an experiment of eight matinees and sixteen Saturday night concerts, four of the latter being "pops" and four straight symphony, the other eight repeats.

Dates and soloists announced for the winter season indicate only the first two will be devoid of a guest star, the opening pair, Dec. 1 and 2, and the all Russian program announced for Dec. 15 and 16.

Guest soloists will include Jascha Heifetz, Leonard Pennario, Witold Malcuzyński, Ania Dorfmann, Artur Schnabel, Dusolina Giannini, Frederick Jagel, Lotte Lehmann, Artur Rubinstein and Erica Morini. Visiting conductors will include Efreim Kurz, Carlos Chavez and Lorin Maazel.

The Symphony will also play a series for the Art Commission for which Alexander Brailowsky, Yehudi Menuhin, Ballet Theater, Marian An-

derson and Grace Moore have been engaged. The usual Young People's concerts will have Rudolph Ganz conducting. MARJORY M. FISHER

Cleveland Season Begins Oct. 9

Extensive Tour Planned —Ballet Theatre to Appear

CLEVELAND.—The twenty-seventh season of the Cleveland Orchestra will open in Severance Hall on Oct. 9 with the first of the twenty pairs of Thursday and Saturday evening concerts. Guest conductors and the orchestra's associate conductor, Rudolph Ringwall, will direct in the absence of Eric Leinsdorf.

Vladimir Golschmann will conduct seven pairs of the symphony series and five weeks of the completely filled touring schedule which will include a tour of one week in Michigan and Ohio during November; a two-week tour in eastern and New England states in February, and a sixteen-day tour in Pennsylvania, Virginia, West Virginia, North and South Carolina in March. The remaining pairs of concerts will be conducted by George Szell, Eugene Goossens, Dr. Frank Black, Fritz Reiner and Mr. Ringwall.

Celebrated guest artists to appear are Helen Traubel, Jascha Heifetz, Artur Rubinstein, Alexander Brailowsky, Gregor Piatigorsky, and Nathan Milstein. Simon Barere will appear with the orchestra for the first time and Joseph Knitzer, head of the violin department of the Cleveland Institute of Music, will be heard. Tossy Spivakovsky, concert master of the orchestra, will make two appearances.

Twelve Sunday afternoon Pop concerts and two weeks of Educational Concerts will also be conducted by Mr. Ringwall. The Ballet Theatre will be presented by the orchestra in three performances on Nov. 21, 22, and 23. Twenty-eight consecutive Sunday evening radio programs will be broadcast over Mutual.

WILMA HUNING

Detroit Children's Festival Dates Set

DETROIT—Child and adult composers of all the Americas have been invited to submit music to be judged for performance or exhibit at the Third Annual Children's Festival of the Detroit Public Library, to be held in February, 1945.

Music written by and for children will be played and shown at the festival. Orchestral works by composers under nineteen years of age will be studied by Karl Krueger, musical director of the Detroit Symphony, for possible performance by the Orchestra. Those scores should be in Mr. Krueger's hands by Oct. 1, 1944. Other types of music, written by children under seventeen or written by composers when they were children, and modern music composed especially for youngsters, should be sent to Detroit not later than Nov. 1, to Miss H. D. Tilly, Music and Drama Department, Detroit Public Library.

S. K.

Cyril Glyde Joins Hart House String Quartet

TORONTO.—The Hart House String Quartet announces the engagement of Cyril Glyde, violist, to succeed Allard de Ridder who has been appointed conductor of the newly formed Ottawa Philharmonic Orchestra. Mr. Glyde was born in Sussex, England, in 1905. He studied with Spencer Dyke, is a Licentiate of the Royal Academy of Music, London, and a Fellow of Trinity College of Music.

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Chautauqua Season Draws To a Close

Boston Orchestra Plans 64th Season

Franco Autori Conducts Orchestra — Premiere Performances Are Presented — Opera Series Is Well Attended

CHAUTAUQUA, N. Y. THE largest attendance in recent years was recorded at Chautauqua, N. Y., for the season of 1944, which closed Aug. 27.

Franco Autori's first season as conductor of the Chautauqua Symphony Orchestra has given six weeks of musical pleasure to concert goers at the Amphitheater, an average attendance of 6,500 being present for each of the tri-weekly concerts. The Board of Trustees have invited him to conduct again next season. Coming to Chautauqua from Buffalo, where he has been conductor of the Buffalo Philharmonic Orchestra, Mr. Autori arranged programs of wide variety and presented many new compositions.

Serly World Premiere

Tibor Serly's Sonata Concertante was given a world premiere, with the composer in the audience; Henry Cowell's "Shoontree" was another "first." Marion Bauer heard her Concerto, No. 36, for piano and orchestra played for the first time by a professional orchestra. American composers Morton Gould, Nicolai Berezhovsky, Joseph Wagner, Earl McDonald and Virgil Thomson were represented on the programs.

Recital soloists this season have been Conrad Thibault, Frieda Hempel, Evan Evans and the English Duo. Soloists with the orchestra have been Ernest Hutcheson, Suzanne Fisher, Solveig Lunde, Pauline Pierce, Josephine Antoine, Mischa Mischakoff, Jean Browning, Nathan Gordon, Carroll Glenn, Louise Meiszner, Eudice Shapiro, Annette Burford, Georges Miquelle, Donald Dame, Nadia Reisenberg, Joseph Knitzer and Percy Grainger.



Josephine Antoine Looks Over a Score with Franco Autori, Conductor of the Chautauqua Symphony

Saturday morning concerts for young people featured different sections of the orchestra each week, with short talks by Mr. Autori. Soloists were Ardyth Walker, Edward Murphy, George William Volkel, Ruth Freeman, Lois Wann and Lillian Kamenetsky.

At the final concert, Aug. 23, a heavy downpour of rain failed to diminish the numbers in attendance. The program opened with Bach's Fantasia in G major, arranged for orchestra by Volkel. Percy Grainger played Ballade by Fauré and the American Concertette No. 1, by Gould. Mr. Grainger responded with two encores. The curtain was brought down on the season's orchestral concerts by a beautiful rendition of Brahms's First Symphony.

Norton Hall, which had been the scene of the operas, plays and chamber music programs, had been filled to its capacity of over 1,700 seats, with many standees at some concerts.

Successful Opera Season

Operas given in connection with the Juilliard School of Music, with Alfredo Valenti, artistic director and Alberto Bimboni and Edgar Schenkman, musical directors, and Donald Dame, Josephine Antoine and Suzanne Fisher of the Metropolitan Opera Company to sing leading roles. The operatic repertoire included two performances of "Patience", "Elixir of Love", "The Old Maid and the Thief", "Pagliacci", "Tales of Hoffmann", "Mignon" and "La Bohème."

Walter Howe was the director of the Chautauqua Choir of 250 voices, with Harrison Potter, assistant director and accompanist and George William Volkel, organist. The Regional Festival, Aug. 5, featuring "Hiawatha's Wedding Feast" was a gala choral event in which three choirs from neighboring cities and the Chautauqua Symphony Orchestra joined forces.

Boys' Choir Heard

The Columbus Boy's Choir, Herbert Huffman, director, sang with the Chautauqua Choir two Sunday evenings, and gave several enjoyable programs of their own. Three programs of chamber music were performed at Norton Hall by the Mischa Mischakoff String Quartet.

Concrete expression of the faith of Chautauquans was evidenced at Old First Night, when \$240,000 was subscribed towards a foundation that the



Pauline Pierce Outside the Amphitheater with Her Husband, Gean Greenwell, After Her Appearance as Soloist. (Left) Harrison Potter, Accompanist

work, and the musical programs, may continue without fear of financial difficulties. Ralph H. Norton, president of the Acme Steel Corporation, has accepted the presidency of Chautauqua Institution, and Ralph McCallister, director of Adult Education Council of Chicago, has been appointed Director of Program and Education at Chautauqua for next year.

Bach Circle Announces Town Hall Concerts

The Bach Circle of New York, under the direction of Yella Pessl, harpsichordist, will give two Town Hall concerts next season on Jan. 22 and Mar. 26. The list of participating artists comprises Hertha Glaz, Mack Harrell, Joseph Laderoute, Isobel Shapp, Joseph Gingold, the NBC Quartet, Harold Gombert, Mildred Hunt-Wummer, John Wummer, Mitchell Miller, Orrea Pernel, Janos Scholz, Carl Weinrich and Miss Pessl.

Informal Monday evenings of music will be given by the group in the American Wing of the Metropolitan Museum of Art and at St. Paul's Chapel of Columbia University.

Guest Conductors to Be Szell, Bernstein and Mitropoulos

BOSTON.—The 64th season of the Boston Symphony Orchestra under Serge Koussevitzky will open on Oct. 6. The regular series of 24 Friday afternoon concerts and 24 Saturday evening concerts will continue through April 28.

The soloists for this double series will include Robert Casadesus, Witold Malcuzyński and Jesus Maria Sanroma, pianists; Zino Francescatti, Jascha Heifetz and Ruth Posselt, violinists; William Primrose, viola, and Pierre Luboshutz and Genia Nemenoff, duo-pianists. Guest conductors announced for appearance during the season include George Szell, Leonard Bernstein and Dmitri Mitropoulos.

The shorter afternoon series, formerly given on Tuesdays, has been changed. The new schedule announces six pairs of concerts with identical programs, to be given on Sunday afternoons and Monday evenings.

GRACE MAY STUTSMAN

Detroit Symphony Sets Opening Date

DETROIT.—Under the baton of Karl Krueger, and with Valter Poole as Assistant Conductor, the Detroit Symphony will be heard in 40 concerts, 20 on Thursday nights and 20 on Saturday nights, during the coming season. Guest artists will be Fritz Kreisler, Jascha Heifetz, Marjorie Lawrence, Rudolf Serkin, Jeanette MacDonald, Larry Adler, Claudio Arrau, Josef Hofmann and Hurok's Ballet Theater.

The season opens Oct. 12 and the final concert will be given on March 8. Guest at the opening Saturday night concert will be Olin Downes.

Other soloists to be heard with the orchestra include: Robert Casadesus, Donald Dame, Seymour Lipkin, Egon Petri, Raya Garbousova, Helen Traubel, Alexander Brailowsky, Kerstin Thorborg, Hardesty Johnson, Carroll Glenn, Gustav Hänschen, who will conduct a performance of "The Old Maid and the Thief," Witold Malcuzyński, George Miquelle, Mischa Elman, Alexander Kipnis, Simon Barere, Dorothy Maynor, Josef Gingold and Jascha Schwartzmann.



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"Song of Norway" Scores Hit

Musical Based on Life of Grieg Is Handsomely Produced—Irra Petina Starred—Ballet Is Noteworthy—Music Adapted by Wright and Forrest

THE plaint, "Everybody makes money but Tchaikovsky," may now be amended to include the name of Edvard Grieg.

On Aug. 21 Broadway had one of those rarest of experiences—a successful invasion from the West. To the Imperial Theater came a troupe of young actors, singers and dancers fresh from triumphs on the Coast in a new operetta called "The Song of Norway." The book is based on a fictional episode in the life of Edvard Grieg; the music is by Edvard Grieg, and it looks as though everybody concerned is going to make money except, as noted before, Edvard Grieg, for this handsome and generally commendable production is a definite box office hit and Californians are welcome to whatever satisfaction they may derive from Manhattan's endorsement of their judgment.

The star is Irra Petina, audacious minx of the Metropolitan Opera. She is surrounded by an attractive and, by Broadway standards, a highly competent cast. The part of Grieg is sung and acted by a promising newcomer, Lawrence Brooks. His wife, Nina Hagerup, is winningly portrayed by Helena Bliss. Ivy Scott and Walter Kingsford are Mother and Father Grieg, respectively, and Robert Shafer bodies forth the poet-friend, Rikard Nordraak.

Ballet an Asset

Since no musical is complete these days without a generous display of authentic ballet dancing, one was not surprised to find the terpsichorean sequences under the direction of George Balanchine and enjoying the ministrations of such top-flight figurants of the Ballet Russe de Monte Carlo as Alexandra Danilova, Frederic Franklin, Nathalie Krassovska and Leon Danielian. With formal *pas de deux*, solos and ensemble numbers, these virtuosos made few if any compromises with their art in the interests of a popular show, with the result that their contribution represented a considerable part of the production's total assets.

The argument, which undoubtedly has caused Edvard and Nina to turn over in their graves several times, has to do with a coquettish Italian prima donna, Louisa Giovanni, played by Miss Petina, who manages to lure the young Edvard away from the home-spun simplicity of his native



Irra Petina as Louisa and Ivy Scott Who Played Mother Grieg

Bergen to the sophistries of international high-society in Rome. She also does her best to break up Edvard's marriage to the faithful Nina, but, of course, to no avail. Grieg is as Norwegian as the fjords. He sees the error of his ways, or rather Louisa's ways, and returns to his trolls and mountains in time to spend his best years at Trolldhaugen as the beloved guest of the Norwegian government.

Miss Petina, who devised Louisa as a singular composite of Tetrazzini and Mae West, disclosed what we have known all along, to wit: that she is a good singer with the propensities of an uncommonly fine comedienne. When she is permitted a full display of both of these valuable qualities in combination, she makes a dazzling impression, and she is so permitted in "The Song of Norway." Except for Walter Kingsford (Father Grieg) and Sig Arno, Louisa's martyred husband, who provide most of the comedy, the principals are generally better vocally than histrionically. Yet all are more than merely acceptable in their roles, and it would be unfair to pick out any one for particular praise.

Of the music, adapted by Robert Wright and George Forrest, there is little to say except that it represents a compendium of the composer's best known melodies—here a bit from an "Albumblatt," the Second Violin Sonata and the "Peer Gynt" Suite; there a quotation from the "Poem Erotique," "Wedding in Trolldhaugen" and several of the songs including "Ich Liebe Dich," of course. The first and last scenes are built largely upon the Piano Concerto in A Minor, the first movement of which is given almost verbatim in the closing ballet spectacle. Be it said, to the credit of the arrangers that they have violated



Helena Bliss as Nina and Robert Shafer as Nordraak in the Midsummer Eve Number

the form and character of Grieg's music as little as possible and have introduced nothing more disconcerting rhythmically than an occasional waltz tempo. Grieg gets off far easier than Bizet did in "Carmen Jones."

"The Song of Norway" is presented by Edwin Lester. Milton Lazarus wrote the book and Arthur Kay is responsible for the orchestral and choral arrangements and the musical direction. These gentlemen have a hit, and Grieg—well, Grieg always has Trolldhaugen.

RONALD F. EYER

Group to Aid French Musical Culture

To help rebuild the musical culture of France after the war, Leon Leonardi, conductor, is organizing a group of musicians who were graduated with him from the Paris Conservatory of Music in 1918. The alumni group includes many famous names such as Jose Iturbi, Robert Casadesu and Charles Boyer. Also included are many members of the Philharmonic-Symphony, Boston and NBC Symphony orchestras.

"Those of us who obtained our musical training at the Paris Conservatory in a free France owe a debt to that nation which we can help to repay," declared Mr. Leonardi. "War-torn France will look to us who have found freedom and opportunity in American to help rebuild its musical culture."

Mr. Leonardi estimates that more than half the members of the Boston Symphony Orchestra graduated from the Paris Conservatory. In his own class were Jean Bedetti and Yver Chardon, cellists, Joseph Leibovici, violinist and Leon Zighera, harpist. Others who were classmates of Mr. Leonardi are Henri Nesco and Daniel Ghilovitch, violinists with the NBC Symphony Orchestra, Rene Leroy, flutist, Maurice Elzon and Jacques Garsdin, violinists, both winners of the Grand Prix D'Honneur, Isidor Philipp and Robert Schmitz, teachers.

Among activities which Mr. Leonardi plans for the group is a concert to establish a scholarship fund at the Paris Conservatory after the war, so that talented musicians of France who have been impoverished by the war can continue their studies.

Philadelphia Orchestra to Appear in New York

Concerts to be given by the Philadelphia Orchestra at Carnegie Hall this season will be ten in number and all but one will be conducted by Eugene Ormandy. Pierre Monteux, the conductor of the San Francisco Symphony, will conduct the concert of Jan. 9. The season will open Oct. 3.

On Nov. 7 William Kapell will appear; Nov. 21, Nathan Milstein; Dec. 12, Claudio Arrau; Jan. 23, Artur Schnabel; Feb. 27, Gregor Piatigorsky; Mar. 20, Rudolf Serkin. Performances on Feb. 6 and April 3 will be without soloists.

Orchestra Releases Season's Plans

Philadelphia Organization to Tour Mid-West, South and Canada

PHILADELPHIA.—One of the busiest schedules in recent years is in view for the Philadelphia Orchestra's forty-fifth season which opens here at the Academy of Music Sept. 29. Locally, and with most programs to be led by Eugene Ormandy, music director and conductor for the seventh consecutive year, there will be 28 pairs of Friday afternoon-Saturday night concerts; a Monday evening series of ten; five youth concerts and five Saturday morning children's events. Also originating from the Academy of Music will be a series of Saturday afternoon nationwide broadcasts over CBS. Besides Mr. Ormandy, the conductors are to be Pierre Monteux and Saul Caston.

Soloists Listed

The soloists' roster names: Jascha Heifetz, Nathan Milstein, Erica Morini, Isaac Stern, Patricia Travers, Artur Schnabel, Rudolf Serkin, William Kapell, Claudio Arrau, Rudolf Firkusny, Hilde Somer and Gregor Piatigorsky. Members of the orchestra announced as soloists are: Alexander Hilsberg, Samuel Mayes and Edna Phillips. Other soloists and attraction will be made known later.

The orchestra's out-of-town engagements include the customary series in New York, Baltimore, Washington and other cities. Early in October the Orchestra will play at the Worcester Festival, and, from Oct. 29 to Nov. 5, travel on a mid-Western tour. A Southern tour is arranged for mid-February. In the Spring there will be visits to Ann Arbor and other Western localities as well as concerts in various Canadian cities. Single concerts at Reading, Hartford, New Brunswick and a number of other centers also are on the calendar.

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H. Taubman, N. Y. Times (Carnegie Hall, Nov. 1943)



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Executive and Editorial Offices
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113 West 57th St., New York 19, N. Y.
Telephone: Circle 7-0520. Cable address: MAUMER

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Subscription Rates: U. S. A. and Possessions, \$3 a year;
Canada, \$3.50; Foreign, \$4. Single copies, twenty cents.
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Here Is Where We Stand on the "Modern" Composer

WE put the word, "modern," in quotation marks because it has come to be a label of derision and scorn for the whole body of contemporary workers in musical composition and for most of their brothers and sisters in the other arts as well. It is an unfortunate word and it should be discarded. Implicit in it are connotations of everything that is bizarre, ridiculous and heretic in contemporary music-making and it has been possible for some years now to damn a piece of work beyond any hope of redemption with the simple remark: "Oh, it's one of those modern things."

The public, and even many writers and critics of music, do not realize the full extent of the damage they do by the indiscriminate use of the word in a contemptuous sense. True, some of our composers are "modern" in the derisive sense. A few of them are mountebanks, drivellers and poseurs. But many of them—probably most of them—are not "modern" at all, they are merely contemporary. Some are classicists; others are futurists, romanticists, impressionists and whatnot.

It is high time that we got down to finer distinctions in these matters and began calling things by their right names. The mere fact that a man chooses to write atonally or polytonally does not preclude his being a chaste classicist. Nor is the man who seeks unprecedented instrumental combinations and colors necessarily debarred from consideration as a deep-dyed romantic.

DIFFERENTIATION requires some unaccustomed thinking and a good deal of equally unaccustomed listening. It is a demonstrable fact, we think, that many people do not listen to contemporary music by

the same processes that they listen to old music. Little or no cerebration takes place and their emotions remain hermetically sealed. They seem merely to sustain a series of body-blows without ever knowing, nor even attempting to find out, what hit them. Thus when the onslaught is over, they find themselves confused, irritated and depressed and they begin searching the vocabulary for an expletive that physics their frustration. "Modern" is one of those expletives. With a single blow, it devastates the composer and all his works and salves the conscience, as well as the feelings, of the listener.

The sooner the term, "modern," is consigned to limbo, so far as contemporary art is concerned, the sooner will the practitioner get his just deserts, for better or for worse, and the sooner will the public begin to listen to music with something besides its solar-plexus.

Cincinnati Symphony at Half-Century

IT is our pleasure to salute the Cincinnati Symphony Orchestra on the fiftieth anniversary of its founding—a milestone which the entire musical world will join with the orchestra in celebrating during the coming musical season.

With our greetings to the orchestra go equally hearty felicitations to the people of Cincinnati. In the last analysis, it is the public that gives the breath of life to such institutions as the Cincinnati orchestra and holds a kind of parental veto power over its activities. Fifty years have proved that the citizens of Cincinnati knew how to value and nurture their protege. They saw it safely through infancy, through the uncertainties of youth and the adult trials of the middle years. It goes without saying that they will stand even more staunchly by its side in the ripe period which lies ahead.

VIRTUALLY from its inception, the Cincinnati orchestra occupied a place of eminence among the symphonic organizations of the country. Born auspiciously of the renowned Biennial May Festival, which was illumined by the magic name of Theodore Thomas, the orchestra has enjoyed the ministrations of some of the finest musicians of the times. Among those who have shaped its progress are such men as Van der Stucken, Kunwald Stokowski, Ysaye, Reiner and now Goossens. Among its personnel, too, have sat some of the ablest orchestral players of the day, many of them artists of great distinction.

But the time has not come to write the history of the Cincinnati Symphony. Its greatest achievements, we are confident, lie still in the future. We wish only to extend our hand and bid it Godspeed on its way.

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Personalities



Press Association, Inc.

Marine Lt. Frank R. Bussey of Timpson, Tex., and His Bride, the Former Irina Petina of the Metropolitan Opera, Now Appearing in the Broadway Hit, "Song of Norway". The Couple Met in California Where the Contralto Was Singing in Operetta Productions

The Chilean government at a recent public ceremony presented a gold medal to the pianist, Claudio Arrau, "in recognition of the honor he has brought to his country through his artistic achievements". The ceremony took place before an audience of 12,000 in the Teatro Caupolicán in Santiago and was broadcast throughout the nation. Benjamin Claro Velasco, minister of education, made the presentation.

A fourth daughter, Natalia, was born to Mr. and Mrs. Jesus Maria Sanroma on Labor Day in Boston, in an effort, says the pianist, "to provide a girl for each of Bing Crosby's four boys". Because American friends have trouble in remembering the names of the girls, Sanroma calls them Op. 1 in C, Op. 2 in D, Op. 3 in E and Op. 4 in F. He is reported to be at work on some music for them—an arrangement for women's voices of the Quartet from "Rigoletto".

Another addition to the music world is the grandchild of Wilfred Pelletier, born on Aug. 11. The conductor's son, François, is a Lieutenant in the Army, serving overseas. The child is named Margaret Helen Pelletier.

Further vital statistics: Married on Aug. 5 in Greenwich, Conn., were Willem Durieux, cellist and conductor, and Helen Mason Kent, poet and writer. They will live in New York. Rewed were Sir Thomas Beecham and Lady Beecham, the former Betty Humby, who went through a second ceremony on Sept. 7 after the original marriage in February, 1943—to insure compliance with the technicalities of English law.

Josef Hofmann, who was summering at Camp Wigwam, a resort for boys near Harrison, Me., entertained his camp-fellows with recitals which he dubbed "undress rehearsals" as those in his audience, and the pianist himself, for that matter, never wore more than bathing trunks. . . . The 82nd birthday of Carrie Jacobs Bond was celebrated recently when 50 persons gathered to hear her read her obituary.

Angna Enters, whose new book, "Silly Girl" continues on the best seller list, has sold another story to MGM. She is under contract to develop the film script and is now at work in MGM's Culver City studios. . . . Verna Osborne, who was caught under falling scenery in a Louisville production of "My Maryland", was more seriously injured than was at first believed. She suffered fractured ankles and vertebrae. The accident postpones a trip to Hollywood where she was contracted for a screen test.

Mephisto's Musings

(Continued from page 9)

national hero and a martyr to the cause of liberty.

Nobody, I venture to say, would be more baffled by this account than Chopin himself. To begin at the beginning, it is doubtful that Chopin ever insulted anybody above the rank of major domo at any time, for he had a healthy and profitable respect for people of title and position.

From there we may proceed as follows: He did not flee Poland in a rowboat—he was wined and dined by his friends by way of farewell and finally set off in an elegant carriage. He did not go to Paris—he went to Austria and Germany. Elsner, who was director of the Warsaw theater, did not accompany him to Paris or anywhere else, and he certainly did not give piano lessons in a Paris garret. Chopin, while he may have been an ardent patriot in his heart, was not one to do anything very strenuous about it. When an uprising did occur in Poland, he set out to join the insurrectionists, but grew weary of the journey and turned back.

Finally, his last concert tour, so far as I know, had nothing to do with raising money for Poland. He had broken with Sand and was seeking distraction as well as money for himself, when illness brought an end to his career. Oh, and one thing more—his excursion to Mallorca with Sand was no such romantic idyl as the picture would have it. The food was detestable and scarce; the semi-tropical climate nearly killed him, and they finally had to return to Barcelona on a boat loaded with reeking pigs.

Yet "A Song to Remember" is a beautiful and entertaining picture. The sets and costumes are sumptuous and seemingly authentic. Mr. Muni is excellent as Elsner, although he fidgets too much, as he is wont to do when he is playing elderly men. Miss Oberon is a coldly beautiful Sand, without even one black cigar, and Cornel Wilde, who is new to the screen, gave a serious and most sensible performance as Chopin despite his too robust physique.

The picture requires that Chopin frequently be seen playing the piano. Young Mr. Wilde is not a pianist, but, as an example of how far Hollywood sometimes will go to achieve authenticity, it was decided that he must actually play in certain episodes and not merely seem to do so. Production was stopped, therefore, Mr. Wilde tells me, for some weeks while he put in 400 hours of intensive practice under a well known pianist. In that period, he learned to play the first movement of the "Moonlight" Sonata and a number of Chopin pieces. He doesn't play all of the music in the picture, but when the camera says he is playing, he probably is.

If you can forget historical fact for a couple of hours, you will be genuinely entertained by "A Song to Remember".

* * *

Bringing the Chopin story up to date on a discordant note, I suppose you saw the United Press item from London reporting that the urn containing the heart of Chopin

What They Read Twenty Years Ago

MUSICAL AMERICA for September, 1924



Mr. and Mrs. Italo Montemezzi in Carlsbad with Leopold Godowsky (Left) and Josef Stransky (Right). After Playing Excerpts from the Composer's "Paul and Virginia"

Bayreuth Redivivus

Wotan Leads the Gods Back to Bayreuth in Wagner's "Ring". Peak of Re-born Festival is Reached in Impressive Production of the Great Nibelungen Cycle.

1924

But It Wasn't!

N. Y. Concerts to Begin in Time if New Project is Successful. National Music Managers Association Will Discuss Plan to Eliminate Delays in Starting Programs.

1924

So, What?

Survey of the United States shows nearly a dozen permanent

was destroyed when Holy Cross Church in Warsaw was set afire in recent fighting between Germans and Polish partisans. The urn was enshrined there.

* * *

"An Orchestra Abroad," editorial in the Philadelphia *Evening Bulletin* recently caused surprise, to say the least, in musical circles. The editorial was devoted to comments on the Philadelphia Orchestra's great success in Australia with remarks on good will and so on. It was a fine editorial, only it referred to something that did not take place. Eugene Ormandy, the Orchestra's conductor, has been doing duty "down under" as leader of concerts by various Australian groups but he took no Philadelphia Orchestra musicians on the trip. Unless, of course, the men at Robin Hood Dell were there only in spirit, suggests your

Mephisto

opera companies operating in larger cities, making it possible for young artists to receive their training in their native land.

Novelties for Chi

Novelties announced for the Chicago opera season include Hadley's "Bianca" in English; "Les Pêcheurs de Perles"; "Fra Diavolo"; "Le Prophète"; "Un Ballo in Maschera"; Massenet's "Werther"; "Pelléas et Mélisande" and "Les Contes d'Hoffmann".

1924

Coming Events . . . etc.

Louis Persinger Discovers a Violin Prodigy in San Francisco, Youngster Yehudi Menuhin, who, though only seven years old, has played twice with the San Francisco Symphony.

1924

Requiescat!

Among the modern operas listed for production at the Scala this season is Giordano's "La Cena delle Beffe" ("The Feast of the Jesters") which will have its world-premiere.

Mu Phi Epsilon Meets in Detroit

DETROIT, MICH.—The National Executive Committee of Mu Phi Epsilon met in Detroit in July. Plans were made for an exchange bureau designed to help Mu Phis who are in the teaching and concert fields. Plans to promote the work of Mu Phi composers will also be undertaken in this department.

Two new chapters have been added to the chapter roll—Phi Rho in Minneapolis and Phi Sigma in Chicago—and nine new Alumnae Clubs have also been placed on the roster.

This year's award of \$100 for Musico-logical Research was won by Illa Burke, Upsilon Chapter, Cincinnati, Ohio.



Vladimir de Pachmann Looking Like Friar Melitone in the Cowyard on His Farm at Dunraven, N. Y.



Yolanda Mero and Her Husband, Hermann Irion, Consider a Gondola Ride on the Adriatic

From Our Readers

Radio Poll Footnote From "Down-Under"

Southwest Pacific War Zone
1944 August 26

Here is my vote for Radio Music Favorites.

I never heard Shostakovich's Eighth Symphony and why I choose Hanson's Fourth Symphony, I thought it was the best work I have heard since I have been overseas, and that is over 28 months.

Comment on your questions:

1. I think the commercial announcements should be made at the end of the program, so it won't interfere with the concert.

2. I say during the intermission let's have talks by leading musicians such as Taylor, Chotzinoff, etc.

3. More serious music both for the soloist and orchestra.

Sorry for being late, I just received my MUSICAL AMERICA a few days ago. Boy, they sure hit the spot when one has been away from music for over two years.

Thanking you, I remain
Pfc. Joseph Mack Cole

Grant Park Concludes Season

**WGN Theater of the Air
Gives Lives of Mozart
and Herbert**

CHICAGO—A crowd of more than 30,000 persons was present at the final WGN Theater of the Air concert in Grant Park on Sept. 3. Henry Weber directed the program "The Rebel of Salzburg", based on incidents in the life of Mozart. The weather man benevolently provided a perfect evening for this last concert.

Mr. Weber's son, Heinzl, played the role of the boy Mozart. Virginia Haskins, Angelo Raffaelli and Reinhold Schmidt also appeared in the production. Robert Quick was also heard to excellent advantage in the Symphonie Concertante, with Armand Roth. Jack La Frandre was responsible for the production.

The Chicago Symphony Orchestra appeared Aug. 9 with Fabien Sevitzky conducting and Rose Bampton as soloist. Carroll Glenn appeared on Aug. 11. Mr. Sevitzky conducted for the third and last time on Aug. 13, in an all-orchestral program.

On Aug. 16, Erno Rapee conducted the Chicago Symphony Orchestra in the first of three concerts, the second being given on Aug. 18, with Josephine Tuminia as soloist. Lillian Chookasian, contralto, was the soloist on Aug. 20.

Désiré Defauw, conductor of the Chicago Symphony Orchestra, gave an



Désiré Defauw

all-Wagner program at his first appearance in the Grant Park band shell on Aug. 23. Josephine Antoine appeared Aug. 25. Aaron Rosen, violinist, was soloist, Aug. 27. Mr. Defauw conducted both concerts.

Although the formal concert programs ended Aug. 27, a special choral concert featuring a massed chorus of 750 voices, with Naomi Cook as soloist, was given Sept. 1. This was in cooperation with the Choral and Instrumental Music Association of Chicago and featured 16 participating



Henry Weber

Erno Rapee

choruses. The massed numbers were under the direction of Richard L. Wesselius, and Carl Craven.

The Saturday night WGN Theater of the Air features at Grant Park included a musical play, "Herbertiana Festival", on Aug. 12, dramatizing the life of Victor Herbert. On Aug. 26 the "theatre" presented "Alice in Opera Land". Henry Weber was conductor.

Concerts on Tuesday and Thursday evenings in Grant Park were under the auspices of the Great Lakes Naval Training Center.

CHARLES QUINT

Chicago Festival Draws 90,000

**Carpenter Is Guest —
Negro Chorus of 1,000
Sings Spirituals**

CHICAGO.—The 15th annual Chicago Music Festival, sponsored by the Chicago Tribune Charities, Inc., was held in Soldiers' Field on Aug. 19, before an audience of more than 90,000 persons. Practically the entire evening was dedicated to America's fighting forces, particularly stressing music of a patriotic character. Of special interest was John Alden Carpenter's "Song of Faith", with the composer present as guest of honor. Howard Hoffman was Narrator. The chorus and orchestra also gave "Salute to Our Allies" and Elgar's "Land of Hope and Glory." Early in the program, the entire cast of "Oklahoma" appeared in costume to sing favorite numbers from the musical.

The vocal contest for the best man and woman singers was judged this year by Bianca Saroya, Fausto Cleva, and Chief Specialist John Carter. Winners were Carol Louise Smith of Hollywood, Ill., and Harold C. Keel of Moline, Ill. Music by the WGN orchestra, conducted by Henry Weber, gave added charm to the evening's festivities. John Carter, formerly of the Metropolitan Opera and now with the navy, sang operatic arias and art songs. Nineteen women pianists led by Antoinette Rich played excerpts from Gershwin's "Rhapsody in Blue." An unusual event was the trombone choir of 300, directed by Jaroslav Cimerá, in Sullivan's "Lost Chord."

Chorus Is Impressive

The Negro chorus of 1,000 led by P. Wesley Jones, was again a high moment of this festival, as in past season, by their singing of spirituals. A solemn moment was the delivery of a prayer for our fighting men delivered by Howard Hoffman. The moment was sustained by Bruce Foote's singing of Malotte's "Lord's Prayer." The "Hallelujah" chorus was impressively sung by the combined chorus of 2,000 voices directed by Edgar Nelson.

The concluding pageant began with the marching onto the field of an army band consisting of picked musicians from Fort Sheridan, Camp Des Plaines and Camp Skokie, playing the "Field Artillery" march. This was followed by the band of the Great

Lakes Naval Training center playing "Anchors Aweigh". The evening ended in a blaze of fireworks.

John Alden Carpenter was the guest of honor at the eighth Festival luncheon given Aug. 18 at the Hotel Morrison for 1,500 guests. Henry Armstrong of "Sweet Adeline" fame was also present at the luncheon.

Full credit must go to Philip Maxwell, general director, and to Mr. Weber, general musical director; Mr. Nelson, general choral director; Capt. Howard Stube, general instrumental director; Fred Miller, supervisor of field events; Mrs. Edmund J. Tyler, chairman, vocal contests; Miss Bess Vydra, festival secretary; Miss Irene Steyskal, club editor, *The Chicago Tribune*, and William Sturm, festival ticket manager, whose combined efforts, provided a most enjoyable, stimulating event.

CHARLES QUINT

Budapest String Quartet Plays in Ravinia Park

CHICAGO—The Budapest String Quartet gave a series of chamber music concerts at Ravinia Park, which began Aug. 10. Members of the Quartet were Josef Roisman, Edgar Ortenberg, Boris Kroyt and Mischa Schneider. Four members of the Chicago Symphony Orchestra, Robert Lindemann, Helen Kotas, Hugo Fox and Vaclav Jiskra joined with three members of the Quartet to play the Beethoven Septet in E Flat at the concluding concert.

C. Q.



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Chicago Symphony Announces Plans

Beethoven Cycle to Be Given — Soloists, New Members Listed

CHICAGO—Programs for the first
month of the Chicago Symphony Or-
chestra's 54th season which begins on
Oct. 12 under the direction of Désiré
Defauw and Hans Lange, were an-
nounced today by George A. Kuyper,
manager of the orchestra.

Outstanding soloists scheduled for
the season are Mischa Elman, Jascha
Heifetz and Fritz Kreisler, violinists;
Oscar Levant and Artur Schnabel,
pianists, and Gregor Piatigorsky, cel-
list.

Mr. Defauw will present, in the
Thursday-Friday series, a Beethoven
Cycle which will comprise all of the
symphonies, climaxed by a perform-
ance of the Ninth Symphony with
soloists and chorus, and other major
symphonic works, including the Violin
Concerto with Yehudi Menuhin as
soloist.

New members of the orchestra are
Hans Bassermann, violin and assistant
concertmaster; Charles Foidart, viola;
Arnold Jacobs, tuba; Harry M. Ja-
cobs, horn; Charles Jackson, horn;
Eugene Settanni, violin; Jenska Sle-
bos, cello; George Gundersen Soeller,
flute; James I. Vrhel, bass, and Nathan
A. Zimmeroff, bass.

The demand for season tickets has
continued throughout the summer and
points toward an even more successful
season than last year.

cally. "Reinzi" Overture and the
Prelude to Act 3 of "La Traviata"
comprised the orchestra's part of the
program.

Anna Kaskas and Emery Darcy
were the special attractions of the
Aug. 1 concert. Miss Kaskas's warm
contralto voice sounded its best as she
sang the "Habanera" from "Carmen"
and "None But the Lonely Heart".
Although Mr. Darcy has appeared
here before in opera, this was his first
concert appearance. He sang Siegmund's
joyous salute to Spring by
Wagner and two Grieg songs, "A
Dream" and "I Love Thee". The
program was concluded with a group
of duets from operetta by both the
artists.

Verdi's "Di Provenza il mar", Mo-
zart's "Non piu andrai" and Leon-
cavallo's "Mattiata" were featured
selections sung by Robert Weede on
Aug. 8. When recalled again and
again for encores he sang "My
Dream", "Come to the Fair" and "Old
Man River". The orchestra played
the Dance of the Camorristi from
"The Jewels of the Madonna" and the
Polovetzian Dances from "Prince
Igor."

The season came to a highly suc-
cessful close on Aug. 15 when Nino
Martini and Josephine Tuminia ap-
peared. From "La Bohème" Mr.
Martini sang Rudolfo's aria and Miss
Tuminia sang that of Musetta. Miss
Tuminia also displayed her prowess
as a coloratura with the "Shadow
Song" from "Dinorah". The hit of
the evening was a duet from "La
Traviata" which the artists were
forced to repeat.

ANNA R. ROBINSON

Milwaukee Ends Summer Season

Bojanowski and Romberg Conduct — Martini and Tuminia Close Series

MILWAUKEE.—Flourishing a large
mug of Milwaukee's "own" from
which he drank at various intervals,
Alexander Kipnis delighted a large
"Music Under the Stars" audience on
July 27 as he sang Falstaff's robust
drinking song from "The Merry
Wives of Windsor".

In a strictly local sense, this was
perhaps the high point of the program,
but the audience was equally enthu-
siastic about his singing of "Caro mio
ben", "Evening Star" from Tann-
häuser and the satirical Serenade
from "Faust". The orchestra, under
Jerzy Bojanowski, rounded out the
evenings entertainment with numbers
by Tchaikovsky, Herbert, Delibes, De
Rose and Johann Strauss.

Earlier in the season, on July 11,
Sigmund Romberg, Conrad Thibault
and Margaret Speaks appeared in
Washington Park. Mr. Romberg, as
conductor and composer, carried off
the honors of the evening. The pro-
gram was made up mostly of his com-
positions, but Mr. Thibault added vari-
ety with numbers by Verdi and
Yradier, "Annie Laurie" and "I Love
a Lassie". The final group of Rom-
berg duets won a great ovation.

On July 18 Dorothy Maynor sang.
All of her numbers were delightful.
The audience applauded enthusiasti-

Woman's Symphony To Give Concert Oct. 6

CHICAGO.—The Woman's Symphony
Orchestra, under its new conductor,
Jerzy Bojanowski, will give its first
concert in Orchestra Hall on Oct. 6
with Thomas L. Thomas, soloist. As
a novelty Mr. Bojanowski will present
a suite from the ballet, "Harnasie", by
Karol Szymanowski.

Jennie Tourel, contralto of the
Metropolitan Opera, will be the solo-
ist at the second concert to be given
Nov. 13 and at the third concert, Dec.
11, the duo-pianists, Gillette and Mi-
cari, are to appear. C. Q.

National Negro Opera Company Gives "Aida"

CHICAGO—"Aida" was given by the
National Negro Opera Company in the
Coliseum on Aug. 27. Despite many
difficulties with the amplifying system,
the production proceeded with a degree
of enthusiasm.

Outstanding among the singers were
Jackson Smith and Stefan Kozake-
vitch. Other performers were Minto
Cato, Bettye Voorhees, Parker Paul-
son, Lisle Greenridge, Omega King
and John Kelly. Silvio Insana con-
ducted and Joseph Tessmer was the
stage director. The chorus sang with
great enthusiasm. C. Q.

Mr. and Mrs. Bruno Eisner Become American Citizens

Bruno Eisner, pianist, and his wife,
Olga Eisner, have received their papers
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Boston Hears Chamber Music

**Contemporary and 17th
Century Works Are
Given Hearing**

BOSTON.—Another series of Chamber Music Concerts has been given under the sponsorship of the Boston Symphony Orchestra in New England Mutual Hall. The present series embraced four pairs of programs, presented on the evenings of Aug. 13-14, 20-21, 27-28 and Sept. 3-4. The conductors were Bernard Zighera, solo harpist of the orchestra, Richard Burgin, concertmaster and G. Wallace Woodworth of Harvard University. The solo players included Richard Burgin, Julius Theodorowicz, Jean LeFranc, Jean Bedetti, Georges Moleux, Bernard Zighera, Roman Szulc, Fernand Gillet, Louis Speyer, Victor Polatschek, Rosario Mazzeo, Raymond Allard, Willem Valkenier, Georges Mager and Georges Laurent.

Assisting soloists and organizations were Mary Davenport, contralto; Rita LaPlante, Leo Litwin and Lukas Foss, pianists; Putnam Aldrich, Sylvia Marlowe and Daniel Pinkham, harpsichords; the Boston Society of Ancient Instruments, Alfred Zighera, director; the Boston Flute Players' Club, Georges Laurent, musical director, and the Harvard Glee Club and Radcliffe Choral Society, of which Irving T. Fine and Ethel Barnard were acting conductors.

The programs were unusually interesting and the composers represented the foremost in both ancient and contemporary music. The first concert, conducted by Mr. Zighera, offered the Bach Brandenburg Concerto, the Mo-

zart Serenade in C Minor, (K. 388), Mahler's "Kindertotenlieder" for contralto and orchestra, and a first performance in Boston of Martinu's "Tre Ricercari." The Martinu item, with pianists LaPlante and Litwin to assist the instrumentalists, was in turn piquant, amusingly serious and fleet... an admirable performance.

The second program contained the seldom heard Bach Concerto in C major, for Three Harpsichords and Orchestra, together with choral excerpts from "Solomon" by Handel, the Mozart Symphony No. 33 (K. 319) and Six Contradances and Two Minuets by Beethoven. This program, conducted by Mr. Woodworth, was a thoroughly enjoyable experience. The singers from Harvard and Radcliffe achieved some extraordinarily lovely effects and the novelty of three harpsichords upon the platform was exceeded only by the expert performance of the players.

Program number three was presented jointly by the Boston Society of Ancient Instruments and the Boston Flute Players' Club. The opening items by Antonio Lotti, J. S. Bach and Georg Philipp Telemann were smoothly and adroitly performed by Messrs. Paul Federovsky, descant viol; Albert Bernard, treble viol; Alfred Zighera, viola de gamba; Gaston Dufresne, violone, and Putnam Aldrich, harpsichord. Following the intermission, the Boston Flute Players' Club took over, offering works by Weber and d'Indy.

The final concert of the series was conducted by Richard Burgin. The program opened with a Suite for Strings from Purcell's "Dido and Aeneas," followed by a first performance of Hindemith's Theme with Variations, According to the Four Temperaments, for Strings and Piano, with Lukas Foss, pianist. Then came



Arthur Fiedler

Two Preludes for String Orchestra by Shostakovich and the Tchaikovsky Serenade for Strings. The Purcell Suite, arranged by Dimitri Mitropoulos was charming. The Hindemith composition occupied the place of honor.

GRACE MAY STUTSMAN

Little Symphony Concludes Season

**Chapple Conducts St. Louis
Group—Pampari, Minkin and
Noack Are Soloists**

ST. LOUIS.—The Little Symphony in its charming setting in the Washington University Quadrangle continued to draw large crowds during the last of its season. The concert of July 28 under Stanley Chapple's baton was especially beautiful, opening with Rabaud's English Suite No. 3. Graziella Pampari, harpist, presented Franck's "Les Eolides," followed by the first local performance of Two Dances for Harp and Orchestra by Debussy. The balance of the program included Vaughn William's Overture "The Wasps" and Haydn's Symphony No. 99.

Dora Minkin and Bessie Ash Noack, duo pianists, were the soloists for the Aug. 4 concert, joining with the orchestra in a well balanced performance of the Mozart Concerto for Two Pianos (K365). They were enthusiastically received and responded with several encores. Geminiani's Concerto Grosso in C minor opened the program, followed by Richard Arnell's Symphony No. 1 which received a rather lukewarm reception. Mr. Chapple gave a delicate reading of Delius's "On Hearing the First Cuckoo in Spring" and "Summer Night on the River".

The concluding concert of the season on Aug. 11 brought out a large crowd and Mr. Chapple had a well-earned, enthusiastic reception. The program contained three charming orchestral works in Scarlatti-Tommasini's Suite "The Good Humoured Ladies", Bela Bartok's Rumanian Folk Dances and Haydn's London Symphony. Mr. Chapple joined Joseph Bakalof, violinist, and Janet Marx, flute, in a delightful reading of Bach's Brandenburg Concerto. All three artists coordinated with the orchestra in a finely balanced performance.

HERBERT W. COST

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Final Esplanade Concert Draws Audience of 30,000

BOSTON.—The final Esplanade Concert on Aug. 16 brought out an audience of more than 30,000 persons, and an ovation was accorded the orchestra and its conductor, Arthur Fiedler. The program climaxed the 16th season of the regular evening concerts and the eighth season of the Children's Concerts which have been given on Wednesday mornings.

It is estimated that more than 800,000 persons have attended the Esplanade Concerts this Summer. In addition to the inspiration which he has received from such a response, Mr. Fiedler has also been gratified to find that the voluntary contributions placed in the mobile boxes have exceeded those of any year since the inauguration of the concerts in 1929.

G.M.S.



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C. W. Menz Appointed Louisville Manager

LOUISVILLE, KY.—Clifford W. Menz had been appointed to the managership of the Louisville Philharmonic Orchestra, according to Lisle Baker, president of the Louisville Philharmonic Society. Mr. Menz has been prominent in musical activities in New York City since 1933 and for the past several years has been associated with Civic Concert Service, Inc., as a field representative engaged in the organization and promotion of Civic Music Associations throughout the country.



Clifford Menz

Poole to Assist Krueger in Detroit

DETROIT, MICH.—Appointment of Valter Poole, member of the viola section of the Detroit Symphony Orchestra for 18 seasons, as Assistant Conductor of this orchestra for 1944-45 was announced recently by Henry H. Reichhold, President of the orchestra's Board of Trustees.

Mr. Poole, who is 41, was born in Oklahoma and his childhood was spent as much in the saddle as it was

with music. His musical interests are legion—aside from his work in the Detroit Symphony, he has been active in chamber music groups, he has been a teacher and he has built an enviable place in this part of the world with his conducting of various orchestras. Among the groups with which he has worked are the Association Symphony of the Y.M.C.A. which he has conducted for 5 years, the W.P.A. Michigan Symphony Orchestra which he has headed for 3 years and the Edison Concert Orchestra.

Worcester Festival Plans Outlined

Ormandy and Caston Will Conduct Philadelphia Orchestra—Soloists Chosen

WORCESTER, Mass.—The 85th Worcester Music Festival scheduled for October 9 to 14 has recently made known detailed plans. The six events include four subscription concerts, an evening of familiar music and a Children's Concert. For the first time, the Festival has engaged a complete symphony orchestra of more than 100 players. Eugene Ormandy will conduct the orchestral portions of the five adult programs, employing the full forces of the Philadelphia Orchestra. Saul Caston, associate conductor, will direct the Children's Concert. On each evening except Saturday, the Festival chorus of 400 directed by Walter Howe, will sing a cappella works or cantatas.

Programs Chosen

The programs have been selected by Walter Howe, musical director of the Festival, in cooperation with the committee headed by Arthur J. Dann. Monday evening will offer a separate concert of well-known music with Eleanor Steber as soloist. The second half of the evening will be devoted to Viennese compositions, principally those of Johann Strauss. On Tuesday evening, Erica Morini will be the soloist, in Brahms's Violin Concerto in D. The orchestra will contribute works of Brahms and Wagner, the chorus being heard in a cappella numbers. On Thursday evening, the chorus will have its largest opportunities, in scenes from Elgar's "The Saga of King Olaf" and the Gloria from Bach's B Minor Mass. Pierre Luboshutz and Genia Nemenoff will be heard in Harl McDonald's Concerto for Two Pianos and Orchestra. Soloists for "King Olaf" include Gertrude Ribla, William Hain and Harold Pierson.

Friday, Artists' Night, will present Rose Bampton and Alexander Kipnis as soloists. The orchestral program will include works of Prokofiev, Richard Strauss and Ravel. The chorus will sing Darke's "Ring Out, Ye Crystal Spheres".

On Saturday, an orchestral program of Russian music will feature William Kapell, pianist, in Rachmaninoff's Second Concerto. Kabalevsky's "Colas Breugnon" Overture and the Fifth Symphony of Tchaikovsky will be the final offerings under Dr. Ormandy's baton. JOHN F. KYES

Philadelphia Bach Festival Announces Program

PHILADELPHIA—The seventh annual two-day Philadelphia Bach Festival in Saint James Church next May under the leadership of Dr. James Allan Dash will include performances of the Saint Matthew's Passion, the Magnificat and the Mass in F; a program of compositions for harpsichord and orchestra, and a recital of organ pieces. Participating will be the large Philadelphia Bach Festival chorus, several vocal and instrumental soloists and an ensemble of Philadelphia Orchestra musicians.

The Choral Society of Philadelphia

is preparing for its 49th season. Dr. Henry Gordon Thunder, now in his 79th year, will direct performances of Saint-Saens's "Samson and Delilah," Handel's "Messiah" and Bach's Mass in B minor.

W. E. S.

Cleveland to Have Two Opera Series

Luccioni Offers Second Prize Award of \$1,000 for Voice Training

CLEVELAND.—Two series of opera at popular prices will be heard in Cleveland this Fall. Fortune Gallo and Peter Mazza, local manager, will present the San Carlo Opera Company in "La Traviata," "Faust," "Rigoletto," "Carmen" and "Il Trovatore" Sept. 14-17. Giacomo Bernardi will present the Philadelphia-La Scala Opera Company in "Tosca," "La Traviata," "Il Trovatore," "La Bohème," "Aida," "Cavalleria Rusticana" and "Pagliacci," and "Lucia" from Oct. 4-8. Mr. Bernardi has signed a ten-year contract with the Philadelphia Company to present standard operas at moderate prices with special rates for children.

A feature of the Philadelphia-La Scala engagement is a prize award of \$1,000.00 offered by Florindo Luccioni, Cleveland opera patron, and friend of many celebrities of the opera world. Rules of the contest require contestants to be between 18 and 28, with at least three years of vocal study. They must be recommended by a vocal teacher, sponsoring musical club, music critic, or school official. Residents of Ohio, western Pennsylvania, and eastern Michigan are eligible. The winner will be required to apply the award to further study and will be given an opportunity to appear during the 1945-46 Philadelphia-La Scala season in Cleveland. The finals will take place during the October season.

This is the second opera award given by Mr. Luccioni. Three years ago Margery Phelps won the prize of \$1,000.00 and shortly after was the runner-up in the Sherwin-Williams Auditions of the Air. Miss Phelps has recently joined the faculty of the Cleveland Institute of Music.

WILMA HUNING

Philadelphia Forum Lists Coming Attractions

PHILADELPHIA.—The Philadelphia Forum which observes its twenty-fifth anniversary during the 1944-45 season, announces a list of attractive musical and choreographic events for the coming months, according to William K. Huff, director. Scheduled for recitals are: Marjorie Lawrence, Martial Singher, Robert Casadesus, Zino Francescatti and the First Piano Quartet. Opera presentations will include "Carmen" and "La Traviata" and dance ensembles, the Ballet Russe de Monte Carlo and Mia Slavenska and associates. The Boston Symphony Orchestra, Serge Koussevitzky conducting, is a major event on the roster, appearing again in Philadelphia as for several years past, solely under Forum auspices. W. E. S.

New Concert Series Inaugurated in Akron

AKRON, OHIO.—The Akron Concert Course will make its bow in this city Nov. 16 with a joint recital by Eileen Farrell and John Gurney. It is under the management of Lotta Phillips Smith.

All six attractions on the course will be given at the Akron Armory. The series also includes: Miliza Korjus, Dec. 12; Isaac Stern, Jan. 16; Egon Petri, Feb. 22; Farberman String Symphony, conducted by Harry Farberman, with Edith Schiller as piano soloist, April 5, and Flotow's opera, "Martha," in English, by the Charles L. Wagner Opera Company, April 20.

Walter Hautzig Wins Town Hall Award

Walter Hautzig, pianist, whose debut in Town Hall last autumn was accorded much critical acclaim, is the winner of the 1944 Town Hall Endowment Series Award for young artists, according to an announcement by Walter Naumburg, Chairman of the Town Hall Music Committee.



Walter Hautzig

Mr. Hautzig will be presented as one of the featured events this season on the Town Hall Endowment Series, the schedule for which will be announced soon. This presentation, which constitutes the award, is made each season by the Town Hall Music Committee to encourage and stimulate interest in young artists.

A student of the Vienna State Academy of Music and the Curtis Institute, Mr. Hautzig is the seventh winner of the award.

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Pons and Kostelanetz Return from Persia

(Continued from page 5)

taxing enough to wear out a much stancher trooper than Miss Pons, but she insists that she never felt better in all her life than when singing for the service men. Her voice was in excellent condition at all times in spite of dust and sand storms and temperatures of 152 degrees which forced the entire troop to travel by night and sleep during the day in water-soaked sheets and towels.

To G.I. Joes goes the credit for ridding Miss Pons of the painfully acute indigestion which has plagued her before every public appearance for the last 13 years—a nervous condition which some of the greatest doctors in the world have treated without success.

"It took the Army to cure me," maintains the Cannes-born coloratura. "I was never sick before any concert overseas. . . . In spite of the heavy schedule I never experienced nervousness or anxiety. The reason was obviously the thrill of singing to G.I.'s and the wonderful feeling you get from the knowledge you are making a contribution. Now I'm waiting to see whether this cure will carry over into my concert work in this country."

G.I. Accompaniments

The accompaniments for most of the concerts were played by G.I. orchestras hastily assembled on the spot by Mr. Kostelanetz. Only two professional orchestras were used, in Rome and in Naples. Possibly the most remarkable one was assembled in Cairo. Made up mostly of strings, it contained 44 amateurs and three professionals, and after only five rehearsals, its performance was so impressive as to occasion a visiting Russian General to inquire if the entire ensemble had been sent out as a special unit from New York.

Instruments for the improvised orchestras were begged, borrowed or stolen from every conceivable source—local municipal bands, private families, police stations and second hand stores.

A typical program consisted of Miss Pons' singing of "The Bell Song" from "Lakmé", "The Blue Danube", "Estrellita", "The Dancing Doll", "Song of India" and "Caro Nome" from "Rigoletto". Gounod's "Ave Maria", if not included in the body of a program, was always called for in the encores that followed—a satisfying reminder of the religious sentiment which is steadily growing among our troops.

"The American Patrol", "Begin the Beguine", a medley from "Showboat" and Victor Herbert melodies made up the orchestra's part of the program. Miss Gray usually played "Rhapsody in Blue", which incidentally won her the honorary rank of Colonel in the 12th Air Force, and Mr. Versaci performed "Stardust" and Stephen Foster songs.

Most performances were given in the open air in order that as many soldiers as possible might attend each concert. In Italy appearances were made in sumptuous amphitheatres which Mussolini had unwittingly supplied through his public works projects of several years ago and in Naples's famous San Carlo Opera.

The largest single audience to which the unit performed was of 22,000 service men—the hardest to win over (or so the artists thought at first) was, of course, the truck-driver audience in Persia.

There is no question in Mr. Kostelanetz's mind as to whether or not service men want to hear concert music, judging from the reaction of the audiences and the hundreds of men who told him so personally. He found that the men who came to the performances directly from the front lines were restless during the first few



Leon Trice
Charles Wakefield Cadman and Izler Solomon Rehearse Mr. Cadman's "Dark Dancers of the Mardi Gras" Which Was Performed at the Summer Pops in New Orleans

numbers, but calmed down after that and enjoyed the music in such an obvious way that it seemed to be having a therapeutic effect on their nerves. That, he believes, is a reaction they could not experience through listening to jive and jazz.

Miss Pons' reaction to the whole trip is characteristic of her active, vivacious personality. Once she has called all the mothers, wives and girl friends who telephone numbers were given to her by service men and has completed her scheduled concerts of the season, she is impatient to return once again to sing for her most exuberant of audiences.

Ormandy in Australia

(Continued from page 5)

zels for the opportunity to buy tickets. When the tickets were produced, the pretzels began to make their appearance. William Dobell, leading artist of Australia, gave Mr. Ormandy a valuable painting for the privilege of buying two tickets to one of the Beethoven concerts.

The tour was so successful that Mr. Ormandy has suggested a world tour of the orchestra at the end of the war, as cultural propaganda for Australia.

One of the high spots of the tour, in Mr. Ormandy's opinion, was the playing of "Bataan", symphonic tone poem by Harl McDonald, dedicated to Gen. Douglas MacArthur, who greeted Mr. Ormandy the day after his arrival in Australia. The conductor had hoped to play for Gen. MacArthur, but the General was moving so fast toward the Philippines that it was impossible to catch up with him. However, Mr. Ormandy has received an invitation from Gen. MacArthur to conduct a Victory Concert of the Manila Symphony Orchestra when the Philippines are retaken, and he and Gen. MacArthur have set a secret date when they think this can materialize.

Another accomplishment of the tour over which Mr. Ormandy is enthusiastic is the discovery of two young musicians, whom he considers of near-genius talent, who now are on their way to the United States for further training. They are Allison Nelson, pianist, and Claire Simpson, violinist. Through Efrem Zimbalist, head of Curtis Institute, Mr. Ormandy arranged scholarships for the two young people.

Mr. Ormandy reached New York just a week after conducting his last concert in Australia. Three hours before he boarded the Army transport plane which brought him back to San Francisco, he saw a special performance of Toscanini's "Hymn of the Nations," OWI film which was made for overseas troops, and which was completed after Mr. Ormandy left the United States for his concert tour.

Ann Arbor Plans Brilliant Season

ANN ARBOR, MICH.—Charles A. Sink, President of the University Musical Society, has planned a brilliant season for the habitués of Hill Auditorium. Helen Traubel will open the 66th annual Choral Union Series with a concert on Nov. 4. The Cleveland Orchestra will be heard Nov. 12; Fritz Kreisler, Nov. 17; Josef Lhevinne, Nov. 27; Carroll Glenn, Dec. 5; Boston Symphony Orchestra, Dec. 11; Vladimir Horowitz, Jan. 15; Dorothy Maynor, Feb. 3; Westminster Choir, Feb. 11, and the Chicago Symphony Orchestra on Mar. 19.

There will be another chamber music festival early in 1945 in the Rackham Auditorium, regular organ recitals in Hill Auditorium, operettas in the Lydia Mendelssohn Theatre and many other events of musical interest. The Philadelphia Orchestra has been engaged for the 52nd annual May Festival in 1945. This will be the tenth consecutive season for Eugene Ormandy's forces in Ann Arbor.

H. M. C.

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Saint Louis Opera Closes 26th Season

Final Offerings Are "Rio Rita", "Irene", "Bohemian Girl" and "Red Mill"

ST. LOUIS, Mo.—Open-air opera in Forest Park closed its twenty-sixth season with the second largest attendance total in its history, 832,429 persons at 88 performances.

The closing week of "Rio Rita", ending Aug. 27, was a performance of first rank, drawing large crowds each evening, despite cool and threatening weather. The cast was an excellent one, headed by Rosemarie Brancato and Edward Roecker, supported by Joseph Vitale, Georgie Price, Happy Felton, Ollie Franks, Trudy Brooks, LeRoi Operti, Phil Kinsman, John Brooks McCormack and Inez Gorman. Conductor Morelli did fine work with his orchestra and chorus.

"Irene" was the offering July 31 to Aug. 6. Maureen Common played the title role. The supporting cast with William Lynn, Ruth Urban, Jack Sheehan, and other regulars provided a very satisfactory performance.

Music lovers were treated to a well balanced performance of "The Bohemian Girl" during the week of Aug. 7-13. The cast was headed by Rosemarie Brancato as Arline and singing opposite her as Thaddeus was Robert Shafer, both of whom were heard to fine advantage. John Brooks McCormack, George Lipton, Earle MacVeigh, Inez Gorman and Martha Larimore completed the cast. The chorus work was especially well done and Watson Barrett made full use of the big revolving stage to secure some delightful effects.

The eleventh week, August 14-20 brought the annual performance for the children with Victor Herbert's "Red Mill". Comedy was rampant with a group of comedians including William Lynn, Georgie Price and Happy Felton. The vocal section was made up of Adelaide Bishop, Joseph Laderoute and Ruth Urban. The children's dancing chorus was a feature which was highly appreciated.

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Andor Foldes Under

Boosey and Hawkes Management

Andor Foldes, pianist, is joining Boosey and Hawkes management. Mr. Folkes, in this country since 1939, has appointed in 30 cities in recitals and as a soloist with orchestras. He was guest artist at the Brigham Young University's Summer Musical Festival for three consecutive Summers and gave master classes in several universities and colleges. He recently completed a series of five recitals in New York under the auspices of the Y. M. H. A. entitled "From Bach to Bartók" which covered important piano works of the past two centuries.

Hans Schwieger to Conduct

New Fort Wayne Philharmonic

FORT WAYNE, IND.—Mr. Hans Schwieger, a member of the musical staff of the New York City Center of Music and Art, has been engaged as the musical director and conductor of the Fort Wayne Philharmonic Orchestra, an organization formed this year.

The orchestra, in its first season, will be heard in a series of five subscription concerts, two pop concerts and one children's concert. Soloists for the subscription concerts will include Ania Dorfmann and William Kapell. Others will be booked.

Gesensway Work

Accepted by Mitropoulos

PHILADELPHIA — Louis Gesensway's "Music for Strings and Percussion" has been accepted by Dimitri Mitropoulos for performance with the

Minneapolis Symphony this coming season. The composer is a violinist in the Philadelphia Orchestra and met the conductor during his stay at the Robin Hood Dell concerts. Mr. Mitropoulos also gave the composer a \$600 subsidy so that he could complete a flute concerto upon which he is now working. W. E. S.

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Noel Straus—N. Y. Times, Jan. 23, 1944

capacity membership for next season has been reached and the waiting list would be created to handle the disappointed applicants. The series for the 1944-45 season will include the Platoff Don Cossack Chorus, the Busch Little Symphony, James Melton, William Primrose and Marina Svetlova.

Kansas City Plans Outdoor Stage

Watson Barrat Employed As Consultant—Summer Concerts Given

KANSAS CITY, Mo.—Plans for the erection of a large municipal opera stage in Swope Park have been authorized by the Kansas City park board. Watson Barrat, who is in charge of the stage and scenery at St. Louis's Municipal Opera, has been employed as consultant for the project.

The stage, which will be used for both opera and orchestra programs, will contain ample scenery storage space and underground dressing rooms. Amplifiers will be arranged to carry the music over an area that will accommodate an audience of at least 10,000.

The high success of the present Summer orchestra and band concerts has encouraged the park board to look forward to successful musical presentation of wider appeal and higher value. Cooperation with St. Louis in the presentation of operas has been assured and Kansas City itself has much splendid talent to draw upon.

N. de Rubertis, conductor of the Kansas City Civic Orchestra and Municipal Band, has given attractive nightly concerts this summer which have attracted crowds of 2,000 to 4,000 listeners. Soloists from various studios in the city have added considerably to the enjoyment of the evenings of music.

LUCY PARROTT

Rudolf Doblin Joins Gordon String Quartet

ROCHESTER, N. Y.—Rudolf Doblin, first cellist of the Buffalo Philharmonic, is now cellist of the Gordon String Quartet, which is sponsored by the Eastman School of Music, succeeding Luigi Silva, whose teaching duties at the Eastman School, compelled him to resign from the quartet. The quartet spent eight weeks rehearsing at its summer home at Music Mountain, Conn., and also gave a cycle in chamber music at Hartford.

Sir Henry Wood, Founder of "Proms", Dies in London at 75

LONDON — Sir Henry Joseph Wood, British conductor, who is credited with untiring efforts in "democratizing the message of music", died on Aug. 19, in Hitchin Hospital, Hertfordshire, where he had been ill with jaundice for several weeks. He was 75 years old. He had conducted in England for over half a century and given over 900 first performance of new works by British composers and others of various nationalities. Nearly fifty years ago he was engaged by Robert Newman to conduct a series of Promenade Concerts. The first of these concerts, which were closely associated with his name, was given on Oct. 6, 1895.

Sir Henry was born in London, March 3, 1869. He began studying music with his mother at an early age and when only 10, was playing the organ in a London church, was later organist in several other churches, and appeared as concert organist. Entering the Royal Academy of Music in 1886, he studied composition with Prout and singing with Garcia.

In 1888, he began his career as a conductor with the Arthur Rousby Opera Company and in 1890, superintended the rehearsals of Sir Arthur Sullivan's single essay into the field of grand opera, a setting of Scott's "Ivanhoe". This work was not a success and Sir Henry became assistant conductor at the Savoy Theater and conductor of opera at the Crystal Palace. He conducted the Marie Roze company in 1892, and Lago's company at the Olympic Theater. He also taught singing and opera classes until 1894, when he met Mottl and became musical adviser for Wagner concerts in the Queen's Hall.

Founds Promenade Concerts

With the founding of the Promenade Concerts, he built up an orchestra of nearly 100 members and started a series of Sunday afternoon concerts on Jan. 30, 1897. These duties kept him well occupied but he found time also to conduct the Nottingham Sacred Harmonic Society and to establish in 1899, the Nottingham City Orchestra, and the same year to conduct the London Music Festival and, successively, festivals at Wolverhampton, Sheffield, Norwich and the Handel Festival in the Crystal Palace in 1926, besides festivals and concert series in various parts of England.

While on his second visit to America in 1918, the conductorship of the Boston Symphony was offered him but after mature consideration he declined it. His decision was the same some years later, with the New York Philharmonic. In 1930, he subjected himself to criticism from conservatives by appearing at the Coliseum, a three-day variety house in London, at a weekly salary of \$7,500 a week. He claimed, however, that he was glad of the opportunity of bringing the best in music to the patrons of the immense theater. He was following an excellent precedent as many of the world's greatest solo artists have appeared there, before and since.

At one of his Queen's Hall concerts he featured a transcription of a Bach organ Prelude and Fugue by "Paul Klinovsky", who was said to have been a talented young Russian who died in early manhood. It was not until 1934, when the transcription was to be published that Sir Henry admitted that he himself was Klinovsky and that he had invented the name because British audiences were always more interested in composers with foreign names.

In 1921, he conducted at the Zurich festival with Nikisch and Pierné, and conducted programs of British music



Sir Henry Wood

at Wiesbaden in 1925, as he had done the previous year in the Hollywood Bowl. From 1923, he taught orchestral playing and conducting at the Royal Academy of Music.

Vast Concert in His Honor

On March 25, of the present year, a mammoth concert was given in the Albert Hall in honor of the 75th birthday of Sir Henry and of the 50th year of the promenade concerts in the presence of Queen Elizabeth and members of the Royal Family. The vast auditorium was packed to the doors and it was said that it could have been filled several times over. Under the leadership of Sir Henry and of Sir Adrian Boult, a combined orchestra consisting of that of the BBC, the London Philharmonic and the London Symphony gave a classical program. An album of signatures of important persons was presented to Sir Henry, and an ode by the Poet Laureate, John Masefield, was read. Following the concert, Sir Henry decided that the proceeds of the concert should serve as a nucleus of a fund to replace the Queen's Hall which was totally destroyed in the blitz. "A hall which should accommodate at least 4,000 persons, with standing room for at least 2,000". Subscriptions poured in and the fund has reached 8,000 pounds sterling, approximately \$40,000.

Known as "Drill Sergeant"

A serious conductor, Sir Henry was known by orchestral players as "the drill sergeant" on account of his physical vigor and his insistence on perfection during rehearsals. On one occasion in Liverpool, he conducted 50 full rehearsals of the Bach B Minor Mass before he was satisfied that it went sufficiently well to be performed a year later.

As a writer on musical subjects, he produced "The Gentle Art of Singing" in four volumes, and "My Life of Music". He was made a Mus. Doc. *honoris causa* by Oxford University in 1928, by Cambridge in 1935, and was knighted by King George VI, on June 7, last. His first wife was Princess Olga Ourousoff whom he married in 1898. She died in 1909 and two years later he married Muriel Greatrex. Two daughters survive him.

Funeral services were held in the parish church in Hitchin on Aug. 24, the BBC chorus and orchestra under the baton of Basil Cameron participating and many musical celebrities from all over the British Isles attending. Burial was in the parish churchyard.

H.

Obituary

Moissaye Boguslawski

CHICAGO. — Moissaye Boguslawski, pianist and teacher and head of the Boguslawski School of Music here, died on Aug. 30, of a heart attack. His body was found by his secretary, Louise Pearson, shortly after he had telephoned her that he was feeling ill. An inhalator was kept working on him for an hour but without results.

Mr. Boguslawski, who was 56 years old, was born in Chicago and studied at the Chicago Musical College of which he later became head professor of piano. He was head of the piano department of the Kansas City Conservatory from 1909 to 1919. In 1921, he assumed a similar position at the Bush Conservatory here. His own school was organized ten years later.

He made his appearance in New York in Aeolian Hall in 1916, being favorably received. He re-appeared in the same hall the following year and later played in Carnegie Hall and appeared as soloist at a Sunday Night Concert at the Metropolitan Opera House. His final New York appearance was in the Town Hall in 1941. He had also been soloist with the Detroit, Chicago and Minneapolis orchestras. He served as co-editor of the University Course of Music Study and was editor of "Moderne Edition," a collection of piano works. He had also given numerous lectures on "Music Classes for the Masses."

In 1907, he married Edna Rena Good, a pianist, who died in 1925, and the following year he married Lillian Strumbaugh, also a pianist. He had one son by his first marriage.

Leo Schultz

Leo Schultz, first cellist of the New York Philharmonic-Symphony for 38 years, died at his home in La Crescent, California, on Aug. 12. He was 79 years old.

Born in Posen, Poland, Mar. 28, 1865, he began the study of piano at an early age and toured Germany with his sister, a violinist, while still a child. At the age of 11, he began studying cello, and two years later, entered the Royal Academy of Music in Berlin where his instructors were Muller and Hausman, in cello; Barth and Bargiel in piano and Joachim in ensemble. He was a member of the orchestra at Bayreuth at the first performance of "Parsifal" in 1882, under the baton of Herman Levi.

In 1885, he became first cellist of the Berlin Philharmonic and the following year of the Gewandhaus Orchestra and the opera orchestra in Leipzig under Mahler. In 1889, he came to America and was for one season with the Boston Symphony under Nikisch as first cellist, also conducting the Pop concerts and teaching at the New England Conservatory. In 1890, he joined the New York Philharmonic remaining with it until 1906. The next two years he was with the New York Symphony, returning to the Philharmonic in 1908, and retaining the position until 1929. At his last appearance with the orchestra he was soloist in the Schumann Concerto under Toscanini at a Pension Fund concert on Apr. 1, 1929, also conducting his own "American Overture." Following his retirement in 1929, he made his home in California. His wife survives him.

Angelo Canarutto

PORTLAND, ORE. — Angelo Canarutto, operatic conductor, died suddenly in a wayside cafe on Aug. 29, while on a motor trip to Lake Oswego near Portland. He was on tour with the New Opera Company's production of

"The Merry Widow". Born in Trieste, 35 years ago, he studied music there and came to the United States in 1928. He had served as conductor with the Philadelphia La Scala company and as assistant conductor with the Chicago Opera and the Metropolitan. He was a member of the Metropolitan's staff at the time of his death. Other activities included the Cincinnati Zoo Opera, the San Carlo and Los Angeles companies and an organization which toured the West Indies.

Maurice Frank

Maurice Frank, opera impresario, died in his sleep of a heart ailment on Aug. 16. He was in his early sixties.

Mr. Frank was a native of Russia but was brought to this country as a small child. After various connections with the theater he gave up his time to staging opera. On Armistice Day, 1922, he produced "Aida" with artists, chorus and orchestra from the Metropolitan, in the Kingsbridge Armory. He gave open-air opera at the Polo Grounds in 1924-25 and 26, and in 1925, directed a music festival in the Madison Square Garden, the first musical event given there. In the early 'thirties he was connected with the Chicago Opera. In 1941, he produced outdoor opera in the Triboro Stadium on Randall's Island. His last production was Halevy's "La Juive" in Madison Square Garden on July 14, of this year.

Leon Sametini

CHICAGO — Leon Sametini, head of the violin department of the Chicago Musical College, died on Aug. 20, following a heart attack. He was in his 59th year. He was born in Rotterdam, Holland, of Italian parents and appeared in concert as a child prodigy. Queen Wilhelmina is said to have been actively interested in his career. He graduated from the University of Prague in 1901 and came to the United States about 40 years ago to join the staff of the Chicago Musical College. He appeared as soloist with the Chicago Symphony and had been soloist and concert master of the WGN radio orchestra. His wife and one son, the latter now serving in the American army, survive him.

Sanchez Fuentes

HAVANA. — Eduardo Sanchez de Fuentes, Cuban composer, died at his home here on Sept. 7, in his 72nd year. He composed five grand operas, of which "Dolorosa" had its world premiere in Turin in 1911. Other operas were "El Naufrago", "El Caballero de Plata", "Yamari Doreya" and "El Caminante". He also wrote numerous operettas and short works of the latter the most popular being the habanera, "Tu", still played after 50 years. He won the Bracale medal and \$1,000 prize for composition in 1918. Several books on musical subjects came from his pen. He was a former president of the National Academy of Arts and Letters of Cuba.

Jan Sikesz

Jan Sikesz, pianist, teacher and former head of the music department of Briarcliff Junior College, died at his home in New York on Aug. 18, after an illness of six months. He was 70 years old. He was a native of Amsterdam, Holland and previous to giving up his time to teaching, had been widely heard as a solo pianist in both Europe and the United States.

Walter Bigelow Rosen

Flying officer Walter Bigelow Rosen, only son of Walter and Lucie Bigelow Rosen, the latter a noted exponent of the theremin, died in England on Aug. 18, of wounds received while on active service with the R.A.F. He was buried in the Regional Cemetery at Harrogate, Yorkshire.

Date Book

After numerous Summer appearances, **Kurt Baum**, tenor of the Metropolitan, will give a recital in Belleville, Ont., on Sept. 29. In October he sings with the Chicago Opera, and will make a tour to the Pacific Coast before rejoining the Metropolitan. This tour includes solo appearances and joint recitals with Zinka Milanov in San Diego, Los Angeles and other cities.

An appearance in the Library of Congress in Washington in honor of the 80th birthday of Mrs. Elizabeth Sprague Coolidge highlights the October tour of **E. Power Biggs**, organist, who will also play in Montreal with the Little Symphony and in Yale University. In November he will play in Toronto, Grand Rapids and Muskegon, Mich., and later will be soloist with the Chicago Symphony in a program of American concertos for organ. He broadcasts weekly on Sundays over the Columbia network.

Emma Beldan, soprano, sang a successful program at the National Gallery in Washington on Aug. 13, listing Italian classics, Mozart, Lieder, Wagner and French and English groups.

After several years absence, **Shura Cherkassky**, pianist, will give a Carnegie Hall recital on Oct. 23. . . . Another return to New York will be that of **Max Rosen**, violinist, at Carnegie Hall on Oct. 27.

Now under the management of Ray Halmans, the **Krauter Trio** will give a New York recital in Times Hall on Oct. 30 after Summer concerts in the Poconos, at the Juilliard Summer School and in the Victory Concerts series at the New York Public Library and Metropolitan Museum.

Marcelle Denya, French soprano, left on Aug. 20 for Mexico City to sing in several performances of "Pelleas and Melisande" at the National Opera. This necessitated cancelling two broadcasts in New York, but Mme. Denya will resume broadcasting in October and give two additional radio concerts of French music over WNYC.

A country wide tour for **Joseph Schuster**, beginning in October,

will include appearances with orchestra and also several New York dates. These are as soloist with the New York Philharmonic Chamber Orchestra on Oct. 25, with the National Orchestral Association on Nov. 27, a recital at the Frick Museum, his own recital on Jan. 9, and as soloist with the Philharmonic-Symphony on Feb. 24 and 25.

Following her Stadium appearances in "Traviata" **Bidu Sayao** retired to Maine to rest until the end of August. Her tour next season, exclusive of time-out for the Metropolitan, includes over 50 appearances in concert, radio and opera.

In Canada Miss Sayao will sing in "Manon," "Traviata" and "Pelleas and Melisande." She will appear in the latter two at the Chicago Civic Opera. Two Telephone Hour performances are scheduled, on Oct. 30 and Jan. 22. Several joint recitals are planned with Richard Crooks, Charles Kullman and Ezio Pinza.

Josephine Antoine, of the Metropolitan Opera, in addition to her weekly Monday night broadcasts, began a busy Summer schedule when she appeared with the Cleveland Orchestra on June 24, and with the Cincinnati Summer Opera in "Martha" on June 28. On July 2 she was soloist with the Milwaukee Symphony at Washington Park; on July 5 with the Green Bay, Wisc. Symphony; on July 21 she sang the lead in "Elixir of Love" at Chautauqua; on July 26 she was soloist with the Chautauqua Symphony; July 29 and August 3 she sang Gilda in "Rigoletto" with the Cincinnati Summer Opera. Later Summer engagements include Grant Park, Chicago and Omaha, Neb.

Rudolf Firkusny recently made a tour of Latin-American Republics. On June 13, he gave the first of three recitals in San Juan, Puerto Rico. Port of Spain was his next stop, and from there he went on to South America for his second visit. The pianist will tour in the United States and Canada this coming season. On Sept. 3 he was soloist with the New York Philharmonic Symphony, and later with the Philadelphia Orchestra (3 appearances), at the Concerts Symphoniques de Montreal and with the National Symphony in New York.

Vivian Della Chiesa, who was starred in the Hollywood Bowl this summer, recently gave a concert and appeared on two coast to coast radio shows in San Francisco. Miss Della Chiesa has been requested to give several concerts in Honolulu. Plans have not yet been completed, but if her forthcoming engagement with the San Francisco Opera Company will allow the trip to Honolulu, she will make a dozen appearances for servicemen stationed there, in addition to her concert dates.

Marcel Hubert will give a Town Hall recital on Dec. 8. A sonata recital with Rudolf Firkusny in the spring at the Y.M.H.A. in New York is planned, as well as a return engagement with the Montreal Symphony under Andre Kostelanetz, a return engagement in Quebec and a tour that will take him to the west coast and back.

Mario Berini left recently for Mexico City and South America for a concert and operatic tour lasting two months. Mr. Berini will appear in Venezuela and Chile and on his return will sing in the Bull Ring of Mexico City, an honor which has gone to only one other singer—Enrico Caruso. On the way back to the States he will give concerts in Pana-

ma, Costa Rica, Monterey, Guadalajara and Cuba.

J. M. Sanroma has been booked for 25 dates for the winter season, including three appearances with the Boston Symphony, an appearance with the Cleveland Orchestra in Charleston, and engagements with smaller orchestras. His busy Summer season included dates on the Firestone and RCA-Victor radio programs, with the Boston Symphony, New Orleans Symphony, Los Angeles Philharmonic, and at the Watergate Concerts in Washington.

Carroll Glenn, violinist, appeared at Chautauqua on Aug. 6; played at the Great Lakes Naval Training Station on Aug. 8; was soloist with the Chicago Symphony Orchestra in Grant Park Aug. 11 and proceeded to Pittsfield, Mass., where she was heard in the Willeke Series at South Mountain on Aug. 16. She appeared with the New York Philharmonic-Symphony on Aug. 27, playing the Mendelssohn Concerto. Miss Glenn also broadcast over WQXR in the American Artists Series.

On July 7, **Biruta Ramoska**, soprano, appeared with the Montreal Philharmonic in the Molson Stadium before more than 6,000 people. This is her second Canadian series this season. Miss Ramoska was heard this past season over WNYC and WQXR. Her bookings for the coming year will take her to Chicago, Florida and back again into Canada.

Walter Olitzki, baritone of the Metropolitan Opera, fulfilled a number of engagements during August with Thomas Richner as accompanist. Mr. Olitzki gave seven joint recitals with Mr. Richner in Negro colleges and universities of North Carolina and sang at a USO show for Norwegian seamen at Katonah, N. Y.

Thomas Richner, pianist, appeared for the second time, recently, at the Professional Arts Club's Spring Musicale. Mr. Richner also accompanied a group of soloists of the club.

Steven Kennedy, baritone, recently returned from a concert tour of the Northwest and Canada. On Aug. 24, Mr. Kennedy was soloist with the Auditorium Chorus in the Auditorium at Ocean Grove, N. J.

Earl Palmer Joins Haensel and Jones

Earl Palmer, tenor, is now under the management of Haensel and Jones,



Earl Palmer

division of Columbia Concerts, Inc. Handel's "Julius Caesar," presented at Town Hall last spring, had Mr. Palmer in the role of Sextus Pompey. The artist has also sung in Carnegie Hall as soloist with the Dessoff Choirs in the Schubert Mass in G and the Mozart Mass in C Minor. He has appeared in concert and recital in Harrisburg, Hartford and other Eastern cities, and as soloist on Mutual's "Music for a Half-Hour" and "Music for an Hour" series.

Brenda Miller Wins YMHA Young Artists' Award

Brenda Miller has been announced winner of the YMHA "Young Artists' Contest". Miss Miller, a graduate of the Juilliard School of Music, was with the Philadelphia Opera Company last year and will give a song recital in the Kaufmann Auditorium in the regular Sunday evening major subscription series next Winter.

Josef Wagner Becomes U. S. Citizen

Josef Wagner, pianist and composer, has received his final papers as a citizen of the United States. Mr. Wagner is on the staff of Station WABF and also on the television station, FM. He was booked for nine appearances over the latter station during the month of September.

D'Amicis Joins Agency

Enrico D'Amicis, tenor and teacher of singing, has been signed with the Margaret Walters Music Bureau.

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The Cameras Get a Close-up of Arturo Toscanini in His Film for the OWI

Negro Opera Troupe Presents "La Traviata"

The American Negro Opera Company, which produced Verdi's "La Traviata" in the Madison Square Garden last season, repeated the performance on the evening of Sept. 11, in the more congenial surroundings of Carnegie Hall, not in itself an ideal home for opera though it has often been used as such.

Except for a few changes in the cast, the performance was virtually the same as the previous one. Both were under the baton of Frederick Vajda, formerly of the Metropolitan Opera where he sang lesser roles and also, if memory serves, acted as prompter.

Bertha Baker made an effective

Violetta, singing both the coloratura and the dramatic passages with skill and good tone. Oscar Griffin was excellent as Alfredo and Gayle Glenn did well as Germont père, especially in the duet passages in Act II. The remainder of the cast included Alberta Jackson, Gerald Spearing, Mabel Alexander, Wilson Hardy, Wilson Woodbeck and Robert Wheeler. Incidental dances were under the direction of Adele Bodroghy, and Si Lita Haley, general manager of the company, was stage manager and choral director. D.

Wagner Opera to Open Fifth Season

The Charles L. Wagner Opera Company will open its fifth annual tour on Oct. 4 in Harrisburg, Pa., with a performance of "Traviata". This opera has been booked for 40 engagements, ending Nov. 12 in Newark, N. J. Each opera company is a separate unit with new scenery, costumes and alternating casts. Norina Greco, Nadine Conner and Stella Andrevia will alternate as Violetta. Armand Tokatyan and Jacques Gerard are the alternating Alfredos; and the Elder Germont will be sung by Mack Harrell, Carlo Morelli and Daniel Duno. Doris Doree will be the Flora, Ludovico Oliviero the Gaston, and Laura Castellano the Annina. An orchestra of 30 will be conducted by Giuseppe Bamboschek, and Désiré Defrère is the stage director.

Charles L. Wagner Artists Tour

Artists on the Charles L. Wagner roster have been filling varied engagements recently. Nicola Moscona gave nine performances in Los Angeles in July and August, and went to Canada in early September for further operatic appearances. Mr. Moscona will sing with the Philadelphia La Scala Company in Detroit and Cleveland and will give a concert in Chicago. He will also give seven performances with the Chicago Opera and concerts in the East and Middle West.

Miliza Korjus arrives in the United States from Mexico on Sept. 30 and will make her Carnegie Hall debut on Oct. 22. Egon Petri's first tour under Mr. Wagner's management includes 30 concerts beginning Oct. 23 at Red Springs, N. C.

Collegiate Chorale Holds Auditions

Robert Shaw, conductor of the Collegiate Chorale, announces that the group is now holding auditions for the coming season. At the moment there are openings in all sections. Appointments for auditions may be made by writing the Collegiate Chorale, 1697 Broadway.

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Music on the Air

By JEAN EMERY

Toscanini Plays Himself in OWI Film

In the interest of Allied propaganda, Arturo Toscanini turned movie actor to make a picture bearing his name for the OWI. Filmed last winter with the aid of the NBC Symphony, Jan Peerce and the Westminster Choir, the picture has been exhibited widely abroad, especially in Italy and among our armed forces. The first showing in this country was before a small invited audience at the Radio City Newsreel Theater on Aug. 18 which included members of the orchestra and the Maestro himself. Most of the film is devoted to music of Verdi, reaching a climax with his "Hymn of the Nations" in the Toscanini version which includes "The Star-Spangled Banner." In addition there are several shots of Toscanini at his home, listening to his phonograph and playing the Verdi Hymn on the piano. Equalling the unusually fine sound recording in effectiveness are the remarkable close-ups of the noted Italian musician and patriot as he conducts the orchestra. The intensity of the eyes, the resolute, but constantly changing, expressions of the countenance, are caught in many sequences of masterful photography. The film, "Arturo Toscanini", is a dramatic human and patriotic document in music, and one hopes that it may soon be released for the edification of the whole American public.

Music Out of the Blue

The Blue Network's Creative Music Fund series, christened "Music Out of the Blue", made its debut on Sept. 5. The first composer to be represented, of the 13 commissioned, was Igor Stravinsky with his "Scherzo a la Russe". Speaking at a luncheon given earlier in the day, Paul Whiteman, musical director of the Blue Network, said the purpose of the programs was to discover another "Rhapsody in Blue" or another "Park Avenue Fantasy". He added that if they got four really good things out of the 13, they would be doing well; if they got six, they would be doing awfully well. "The compositions will be something between a song and a symphony", Mr. Whiteman continued. "They will be run at 12 o'clock at night, so if they are too bad, few people will know it." Actually, however, the program time is 11:30 on Tuesdays. The task of conducting will be divided among Mr. Whiteman, Paul Lavalle, Josef Stopak, Nathan Van Cleave, Theodore Weingand, Rex Maupin and Al Sachs. The first several broadcasts will come from New York, two later ones from Chicago, one from Los Angeles and the final ones again from New York. Besides featuring the specially written new compositions, the various conductors will also have a chance to perform some of their own works.

The National Broadcasting Company launched on Sept. 3 "Music America Loves Best". Sponsored by the RCA Victor Division of the Radio Corporation of America, the guest list includes great names from both the classical and popular music fields, all RCA Victor recorders. Jay Blackton, 35-year-old New Yorker will conduct the RCA Victor Orchestra and Chorus throughout the series. Numbered among the concert soloists are Lawrence Tibbett, James Melton, Robert Merrill, Thomas L. Thomas, Norman Cordon, Jarmila Novotna, Rose Bampton, Yehudi Menuhin, Erica Morini, Artur Rubinstein, Vladimir Horowitz, Alexander Brailowsky and others to be announced. Mr. Blackton inaugurated "Music America Loves Best" last season on the Blue Network. It is heard on NBC at 4:30 p.m. on Sundays.

Orchestras to Resume

Starting in the Fall several leading symphony orchestras among others, the Boston, Cleveland and Philadelphia Orchestras will take up where they left off last season, and the New York Philharmonic-Symphony and NBC Symphony which have continued through the Summer will carry on into the new season. Toscanini will return to the NBC Symphony a week earlier, Oct. 22, to begin the Beethoven Festival, with the First and Eighth Symphonies, bringing the number of concerts to nine instead of the originally scheduled eight. The last broadcast by the Philharmonic-Symphony, before the opening of the regular subscription season, on Oct. 1, will originate in Madison Square Garden in order to accommodate the thousands of people who have been unable to obtain tickets to Carnegie Hall. Artur Rodzinski will conduct this broadcast. On Sept. 30 the Philadelphia Orchestra starts its Saturday afternoon series at 5 p.m. over CBS. Guest conductors and soloists will be featured. The Cleveland Orchestra opens on Oct. 15 (MBS, 7 to 8 p.m.) Vladimir Golschmann will lead the first three concerts. The Blue Network will have the Boston Symphony among its attractions again this Fall. Oct. 7 is the first date and every Saturday evening thereafter at 8:30. Fritz Kreisler, in answer to numerous requests, has released the program for his second Telephone Hour appearance, Oct. 9, 9 p.m., on NBC. He will play the "Londonderry Air", "Schön Rosmarin" and the first two movements of Bruch's Concerto in G Minor. Rumor has it that a new half-hour network show, originating in Carnegie Hall, will make its debut shortly. No details have been revealed, other than an unconfirmed report that guest stars will participate and Bruno Walter will be the regular conductor.

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Fall Supplement of New Music

ON this and three following pages, MUSICAL AMERICA presents its first annual supplement of new music issued by leading publishers for the Autumn season. Herein teachers and pupils, choir and chorus directors and professional as well as amateur performers in virtually every field of musical activity will find new items of value for their repertoires. Without pretending to be exhaustive, this check-list of late material from the publishers' presses sets forth a representative cross-section of available music, including a comprehensive presentation of new issues for the Christmas season, and may be considered as a special supplement to the regular review pages of the past and of those to come. MUSICAL AMERICA will welcome suggestions from readers regarding the manner of presentation, the method of classification, etc., of this material with a view to achieving maximum convenience and readability for the user.

Violin

JASCHA HEIFETZ opens the second volume of his violin transcriptions of Twelve Selected Pieces by Scarlatti, published by Carl Fischer, with the lovely Sonata in C Minor from the 71st Suite and closes it with the "Cat's Fugue", which, of course, for not too occult reasons, finds the violin a peculiarly congenial medium. The others included are an Allegro in D Minor, a Presto in F, the graceful Siciliano in F, here called a Pastorale, and the Non-Presto in D from the 93rd Suite. This volume of adroitly fashioned transcriptions completes a further noteworthy contribution by Mr. Heifetz to the violinist's playing repertoire in the category of exquisite miniatures.

For the violin the same firm also publishes a Malaguena by Alfred d'Auberge, a graceful and effective bit of Spanish music, which may also be played by the cello, the substitute part for that instrument being given on the reverse side of the violin part. And a new American edition of Vivaldi's Concerto in A Minor for violin as arranged and edited by George Perlman is issued as what the publishers consider the best setting of a favorite masterpiece. This fine work by "the Red Priest," as Vivaldi was known, was written, of course, with a figured bass and the Old World publishers called in outstanding violinists to work out the harmonic background. This American edition, it is

explained, does not deviate from the formal harmonic structure excepting in some sections in which, were they left as in the original form, pronounced weakness and flaccidity would have resulted. Variations of the basic structure in the first movement are only outgrowths of the original in the style of the composer, while the contrapuntal additions in the first and second movements are based on figures of the violin solo itself and, therefore, fall within the permitted latitude. This edition will undoubtedly command the interest of violinists generally.

BRIEFER MENTION

Mazurka de Concert, by Ovide Musin, in a modern arrangement by George Perlman that lends new vitality to a former war-horse of violinists. "Meditation" from Massenet's "Thais" as transcribed for violin and piano by M. P. Marsick, re-issued here (C. Fischer).

"Ecstasy", by Walter C. Simon, a simple piece of musical charm, with the indication "Andante doloroso", the piano part being appropriately unassuming (Presser).

Arioso by J. S. Bach, arranged by Merle J. Isaac, an effective version for violin and piano of the beautiful air from the overture to the 156th church cantata, used also by Bach for the slow movement of a violin and a piano concerto (C. Fischer).

Early Methods

The Oliver Ditson Company (Theodore Presser Co., distributors) publishes a Primer Method for the Violin by Samuel Applebaum, in two volumes. The first is devoted to the absolute beginner, discussing first how to hold the bow, then how to hold the violin, then the first finger, the second finger and the whole rest, and then gives the first little tunes. A few scales are covered towards the end. The second book, likewise interspersed with short pieces, proceeds with the scales and leads up to technical projects, trill formulas and double-stop projects. The method is designed for either class or individual instruction.

The Concord Music Publishing Co. issues a first ensemble book for four violins, entitled Master Melodies and Folksongs, in the first position, as transcribed by Philip Weston and edited by Louis Persinger with introductory notes and suggestions. The melodies may also be played by two or three violins. The book is planned for small or large groups in class work and is useful as supplementary material to any method. Folksongs from many nations have been drawn upon, along with "Deep River", Mozart's "Twinkle, Little Star", Liadoff's "Music Box", Martini's "Plaisir d'amour", and choice excerpts from Bach, Haydn, Gluck, Dvorak and others.

From Mills Music, Inc., comes "Let's Play the Violin", by Y. V. Canalos, a graded system of first lessons for class or individual instruction, embracing numerous illustrations

and preparatory exercises for the correct position of holding the violin and bow, together with fingering charts, progressive melodies, hymns, folk-songs, ensemble material and a pupil's practice record. The illustrations are an especially helpful feature.

Solo Voice

WITH his "Fledermaus" Fantasy Frank La Forge has provided coloratura sopranos with an interesting number. He has handled his material in an adroit fashion and woven the favorite melodies into a sparkling waltz, with a brilliant cadenza, in which a flute is paired with the voice. There are plenty of D's above the staff for high voices to negotiate. The lyrics in both English and French are by Georges le Maitre Toupin. It is a Carl Fischer publication.

Another new song from the same house is "Coming Home," by Horace Johnson, with words by Helen Redington, an appealing little song of tender sentiment and affecting melodic simplicity and significance in its expression. It is written for medium voice.

Of new Galaxy music for all seasons three songs for solo voice arrest the attention: "Your Love and Mine", by William Reddick; "Mr. Nobody", by Elinor Remick Warren, and "The Nightingale", by Mario Castelnuovo-Tedesco. In "Your Love and Mine" Mr. Reddick has made a setting of gripping appeal of a poem by Charles Hanson Towne, music of great melodic charm and warmth of harmonic coloring. In "The Nightingale" Mr. Castelnuovo-Tedesco once more demonstrates his versatility in the apt treatment of texts of widely ranging moods and styles, achieving a most effective archaic flavor in this musical garment for Robert B. Falk's English version of a poem by Frère Joseph (François Leclerc du Tremblay) of some three centuries ago. Then in "Mr. Nobody" Elinor Remick Warren again reveals her shrewd powers of discernment of the essence of a text in providing expertly written music of subtly whimsical character for a whimsically imaginative poem.

Leonard Bernstein's "cycle of five kid songs for soprano," "I Hate Music" is issued by M. Witmark and Sons and has inherent possibilities of an unusual order in the humorous text that is also Mr. Bernstein's work. It concerns a very young person who thinks music is silly and doesn't believe in storks and has other similarly pronounced ideas. But the musical setting of each of the five songs seems too deliberately sophisticated to create any illusion of spon-



SCHOENBERG AT SEVENTY

A Bust of Arnold Schoenberg, Recently Completed by Bernhard Sopher in Hollywood. The Composer's 70th Birthday Was Celebrated on Sept. 13

taneity or reflect aptly any latent whimsical character in the words.

The Ricordis also publish a new song by Vincenzo de Crescenzo, entitled "Cadon le foglie", characteristically Italian in its fluent grace and expressive contour of line, and of appealing sentiment. This is an effective song somewhat higher than medium in range. The Italian text is by Elisa Capobianco Alfieri and no English version of it is given.

Piano

TEACHING MATERIAL

UNDER the title, Twenty Easy Recreations, the Oliver Ditson Company (Theodore Presser, distributor) has assembled very easy teaching pieces that have already demonstrated their usefulness. They are for very young pupils in the earliest grades and teachers will find the collection a convenient book to have ready at hand at all times.

Nothing is of any greater difficulty than Frances Terry's "Little Jack Frost", Elizabeth L. Hopson's "Indian Medicine Man", William Scher's "Puppets", G. A. Grant-Schaefer's "Elephants' Parade", Cedric W. Le-mont's "Elfin Frolic", Ada May Paiget's "Little Brook A-Murmuring" or "Judy" by Frederick A. Williams. Among the easiest pieces included are, "Woo, Blows the Wind" by Edna Frida Pietsch, Little Country Dance by Lewis Brown, "The Sandman's Song" by Richard L. Bruce, "The Elf and the Gnome" by Bernard Wagness, "Indian Rain Dance" by John Stockbridge, "The Mellow Cello" by Madge Williams and "The Bugler's Call" by Matilda Eidt.

Piano teachers will find an inspection of recent J. Fischer & Bro. (Continued on page 28)

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Fall Supplement of New Music

(Continued from page 27)

publications dedicated to them a stimulating experience. Of special importance is a collection of six Sonatas by Haydn, Mozart and Beethoven, edited and revised by Bernice Frost, of which only the two by Beethoven, his fifth in F and his sixth in G, are generally familiar. Haydn is represented by his second in C and his fourth in F, each consisting of three short movements, of typically Haydnian gait and grace, and Mozart, by his second and fifth "Viennese" Sonatas, each likewise of three movements, and instinct with the composer's characteristic charm and sense of sheer beauty. These, as the editor points out, were probably written by Mozart for some wealthy Vienna music lover.

Useful short pieces of unusually good musical quality are two two-page compositions for elementary pupils by Helen Dallam, the charming, moodful and easy "Soft Mist" and the reflective and slightly more difficult "The Palm-Fringed Oasis"; Lucile Snow Lind's "An Old Indian Trail," of subtle Indian flavor; and the revised versions of Carl Parrish's "A Celtic Legend," Charles Giard's "Sketch" and James P. Dunn's "Dusk Bound."

PIANO—Elementary

J. Fischer & Bro. have recently brought out three especially usable



Jascha Heifetz Leonard Bernstein

easy pieces two pages in length. One is a waltz, "Après le Bal," by A. Gretchaninoff, another is a picturesquely Chinese-y "Soo Chow's Lanterns," by E. Cox Todd, and the third is "Snow Scramble" by Freda Berla.

The Theodore Presser Co. issues another of Ada Richter's happily imaginative and amusingly illustrated books for very little beginners. This is the story of "Three Little Pigs" as adapted to the piano. Then there is a very useful little book named "Little Players" by Robert Nolan Kerr, which effectively sugar-coats the fundamentals for similarly youthful beginners, and there are two more in the invaluable series of "Childhood Days of Famous Composers" by Lottie Ellsworth Coit and Ruth Bampton, which give the stories in readily understood language of the child Mozart and the child Bach, illustrated musically by some of their compositions in simple form.

From Carl Fischer comes "Learning to Play the Piano," which is Part 1 of the Oxford Piano Course and a companion book to "Singing and Playing". It has been worked out with minute care and good judgment and the authors, Gail Martin Haake, Charles J. Haake and Osbourne McConathy, have made the material especially palatable by supplying particularly attractive illustrations. Then there is also "Cubby's Black and White Key Games" by Mona Smith, a set of good tunes, consistently written, with helpful words.

Schroeder & Gunther publish an exceptionally good book for teaching rhythm, "It's Fun to Count", by Eric Steiner, who uses the most ingeniously imaginative devices to make the characteristics of different kinds of rhythm vivid. The Music of the Classics, consisting of excerpts from Purcell, Bach, Mozart, Haydn, Brahms, Franck, Chopin and Wagner arranged and edited by H. Maxwell Ohley and Harry Watts, is also one of the most valuable of this firm's publications.

The Edward B. Marks Music Cor-

poration has two new albums for children by A. Gretchaninoff, a Children's Book, Op. 98, and "A Child's Day", Op. 109, which contain many delectable little pieces, attractively titled. Those in a Children's Book are the shorter (only half a page in most instances) and the easier, and both commend themselves to the progressive teacher.

The Hargail Music Press also issues a Gretchaninoff book, consisting of four effective pieces, "See Saw," Polka, "My First Ball" and Berceuse.

Intermediate

G. Schirmer publishes a set of fluently written and graceful salon pieces, three pages in length, by Palma de Souza, entitled "Water-Lily," "Scène de Ballet," "Folichonne" and "East and West," and "Longing" by Grace Helen Nash, a skilfully contrived two-page piece in which a tangible and appealing mood is achieved by amazingly simple means and economy of notes.

Oliver Ditson (Theodore Presser, distributors) issues a well-designed and attractive "Petite Caprice" by Lydia F. Loran, and a graceful "Valse Romantique" by Elva Chittenden.

From J. Fischer comes a most effective and useful piece by Elizabeth Gest, "Frère Jacques's Concert", a good study both in fluent scale playing and in legato.

The Edward B. Marks Music Corporation has released two piano solos based on folk dances of Panama, "Anayansi" and "Laura Maria", by Jorge Luis Mackay, which have a definite element of novelty.

An effective and useful piece from Theodore Presser is a "Danse Érotique" by Jean Beghion.

Especially useful Schroeder & Gunther publications for intermediate students are the piano concertos by Jean Williams, Helen Boykin and Howard Kasschau, which introduce the student to the form in a smaller framework than that of the traditional concerto.

Carl Fischer issues "Chopin in Miniature" by Alexander Maloof, a collection of eighteen of the composer's most familiar works abridged and arranged without octaves, as a means of making such works available to students of limited technique, and the gracefully melodic "Paintings in Soft Colors", by John Bass, a set of nine impressions, "Happy Go Lucky", "Once Upon a Time", "Sunset", "Dedication, Cradle Song, and so on.

The Mercury Music Corporation has brought out two pieces by Dorothy Cadzow that are technically easy of negotiation but demand ripe musical intelligence. "Prairie Lullaby", a simply written two-page piece, has a particularly distinctive personality,



Horace Johnson Frank La Forge

while "Little Ben", to be played "with marked rhythm, like a clock", is a bit of descriptive writing that, with its insistent clock-ticking, is obviously named in honor of London's Big Ben.

A G. Schirmer novelty of individual interest is a set of three pieces for the right hand alone by Harry Meyerowitz, consisting of a Gavotte, "Waltzing Snowflakes" and "An Old Chinese Music Box", which have an uncommon value.

Advanced

G. Schirmer supplies advanced players with a valuable series of study versions by Isidor Philipp of standard etudes and other pieces. These helpfully suggestive editions comprise a Caprice by Georges Mathias, the Brahms Capriccio in B Minor, a Concert Etude after the Etude in D Flat, in double sixths, Op. 25, No. 8, by Chopin, an Etude in A, in double notes, by Josef, a Scherzo, also in double notes, by Émile Forgues, Bertini's Staccato Study, in C, a Study in Extension by Thalberg, a Study for Velocity by Henselt, Op. 2, No. 5, and a Toccata, in double notes, after the Study, Op. 70, No. 1, by Moscheles. These versions provide material for excellent technical drilling.

Schirmer also issues a highly effective piano transcription by Mr. Philipp of Robert Stolz's Viennese Waltz-Nocturne, a most interestingly conceived and admirably developed Fugal Fantasia by Carl Deis, in the category of the more difficult compositions, an impressively original "Harvest Chant", in twelve-four time, by Anis Fuleihan, a well-fashioned free transcription by Mieczyslaw Munz of the charming Serenade from Haydn's String Quartet, Op. 3, No. 5, and an attractive and well-worked-out Sonata by Wendell Keeney.

Carl Fischer publishes "Kaleidoscope" by Alvin Goodman, a miniature suite in romantic style, consisting of nine short pieces that demand a well-rounded technique. The titles of these effective solos are indicative: "Dreaming"; "Fury"; Air; "Hush, Sweet Lute"; "Homage à Schumann"; "Entreaty"; Jolly Mazurka; "Chopin-esque"; "Kreisleriana"; and "Retrospect". A set of Eight Preludes by Alexander Maloof also commands in-

(Continued on page 29)

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(Continued from page 28)

Piano Solo Continued

terest by virtue of the originality of conception, the compositional fluency and the diversity of style displayed.

The same house has also brought out a collection of thirty-seven piano solos, as revised and edited by Maxwell Eckstein, under the title, *My Favorite Program Album*. Here are things to suit all tastes and to meet technical equipment of various stages, from Chopin's C Minor Prelude to Liszt's Second Rhapsody. The first prelude and fugue of Bach's Forty-eight, Mozart's Fantasia in D Minor, two Chopin waltzes and the E-Flat Nocturne, Mendelssohn's "Spinning Song", Paderewski's Minuet, Rachmaninoff's C-Sharp Minor Prelude, Liszt's third "Liebestraum" and Debussy's *Rêverie* form a cross-section of the contents.

A Theodore Presser Co. novelty is "Mountain Shower" by James Francis Cooke, attractively pictorial and useful for practice in smooth finger work and octave work and rapid chromatic scale playing.

From the Associated Music Publishers comes "A Carol" by A. G. Dreisbach, a two-page piece of lilting melodic appeal, that, while not difficult technically, requires artistic resourcefulness.

The Edward B. Marks Music Corporation has published a set of five Impressions in three-four time by John Bass entitled "Singing Danube", which make but modest demands upon the technique of the player but need a resourceful imagination and a well-developed sense of style. The individual titles are: "Recollections", "The Village Brook", "Viennese Evening Song", "A Message to Her", and "Débutante".

Piano Duets:

Morris Dance, by Alec Rowley, a melodically and rhythmically vital example of the traditional English dance,

easy and effective. "Heart's Ease", by Maurice Jacobson, a poetic, simply written little Andante, with a touch of sadness. "Merry Dance", by E. Markham Lee, an especially easy little duet for beginners that is very attractive (London: Curwen. New York: G. Schirmer).

"Rhapsody in Blue", by George Gershwin, arranged, after the original score, by Henry Levine in such a way as to make the work accessible to many players to whom the solo version is too formidable an undertaking to be approached (Harms).

For Christmas

New music for Yuletide coming from the various publishers is marked by an average of an unusually high musical standard, both in the original compositions and in the arrangements offered of traditional carols.

From G. Schirmer come three notably fine arrangements. One, "When Jesus Lived in Galilee", is a free adaptation from a native folk-carol by John Jacob Niles for three-part chorus of women's voices, children's chorus in unison and soprano solo. This is delectably flavorful and resourcefully written music. Of no less charm are two arrangements by Victoria Glaser of Christmas folksongs of contrasting style, the Czech "Cuckoo Carol", written for four-part chorus of women's voices and supplied with an English translation of the text by Harvey Officer, and the old Neapolitan "Christmas Carol of the Pifferari", with an opening phrase that Handel would seem to have heard before he wrote "He Shall Feed His Flock", which is scored for a similarly constructed choral group.

J. Fischer & Bro. publish arrange-

ments by Robert Hernried of two sacred folksongs of rare beauty, for three-part women's chorus, the mid-sixteenth century "On Christmas", for which Mr. Hernried has supplied an English version of the words and added an extra stanza, and the Austrian "On High From the Mountain", with English words by Frank Leigh. Both are designed for three-part women's chorus. Two original Christmas anthems of uncommon quality are also issued by this firm, "All My Heart This Night Rejoices", by Frances McCollin, with words by the seventeenth century Paulus Gerhardt translated by Catherine Winkworth, which is written for mixed voices in four parts, and the loftily conceived "Carol of Drifting Snow", a "mysterium natale", by J. McCauley Dougherty and Cyr de Brant, with both English words by John Rathbone Oliver and a Latin text by Joseph Bluett. This is published for unison voices, for mixed voices in four parts, for three-part men's or women's chorus and for men's or women's voices in two parts.

For M. Witmark & Sons Harvey Gaul has taken the Hungarian carol, "The Christ of the Snow", in hand and, with his resourceful choral technique, has made an impressively effective chorus of it for women's voices in three parts.

Carl Fischer has an excellent arrangement by Ralph G. Winslow of the lovely Bohemian carol, "Wake Now, Ye Shepherds", for soprano, alto, two tenors and two basses and a most effectively employed children's choir, and, as representative here of the Oxford University Press, releases the London firm's admirably written



William Reddick

Harvey Gaul

carol by William Veitch, "No Rose of Such Vertu", of noble musical quality, and four of the nine R. Vaughan Williams arrangements of traditional carols for male voices, "God Rest You Merry", "As Joseph Was a-Walking", "Mummers' Carol" and "The Lord at First Did Adam Make".

Then the H. W. Gray Co. issue three original carols of notable beauty, "The Searching Carol", with both words and music by Ralph E. Marryott, published for both four-part mixed and three-part women's voices; a fine new setting by T. Tertius Noble of the Phillips Brooks poem, "O Little Town of Bethlehem", for four-part mixed choir, and the arrestingly effective "Carol of the Children" by Mark Dickey, with words by Winifred Rowland Childe, and, in addition, a new arrangement for women's voices of the charming traditional French carol, "Noël", with an English text by Frank Leigh.

Christmas music is a leading feature of the latest sheaf of novelties issued by the Galaxy Music Corporation, and one of the loveliest of the seasonal choral works is a sixteenth century Moravian tune from ancient Czechia, "The Daybreak Carol", as freely

(Continued on page 30)

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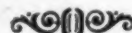
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Fall Supplement of New Music

(Continued from page 29)

treated by Harvey Gaul in a version for four-part mixed chorus with incidental solo voices. This is one of the most distinctive and effective Christmas novelties that have yet appeared. Impressively effective also are Gustav Klemm's arrangement for four-part mixed choir of the full-throated old Yorkshire carol, "Christians, Awake!", and a new harmonization and choral version by Don Malin of the old French "Carol of the Birds", with its intriguing modal character.

In the field of original composition there is a setting of tender loveliness by Marion Conklin Chapman of the quaintly worded poem, "O My Dear Hert, Young Jesus Sweet", by the sixteenth century Wedderburn, for mixed voices, with soprano (or tenor) solo, and, besides it, there is an appropriately high-spirited setting by Orvis Ross of Florence Wilson Roper's "Again the Star Shines", as a carol anthem of fine rhythmic and melodic effectiveness.

Organ

AS a church service number "My Jesus Is My Lasting Joy", a solo cantata for high voice by Dietrich Buxtehude as arranged by Paul Allwardt and Clarence Dickinson with accompaniment for two violins and organ, and provided with an English text by Mr. Allwardt and Helen A. Dickinson, should appeal to choirmasters of classical tastes. It is published by the H. W. Gray Company.

The melody is a straightforward hymn tune, whose effect is greatly enhanced by the employment of the violins, though it may be sung also with just the organ accompaniment.

While the tessitura is prevailingly higher than medium the G immediately above the staff is the only high note and it occurs only once in each stanza.

Among recent Gray organ novelties are a Berceuse by Robert Pereda, a short piece of poetic delicacy and charm, and a brace of short pieces by Garth Edmundson bearing the title, "For Passiontide", and individually designated as a Prelude on "Blessed Jesu" and "Lencten-Orison", pieces of deep devotional sincerity and individual beauty.

And there is a more elaborately planned composition by Edouard Nies-Berger, "Resurrection", well written and eloquently suggestive of the picture in the composer's mind. It is thus described in a foreword: "Easter morn. Distant bells and voices of birds. An age-old chant is heard rising slowly from the darkness of the tomb, swinging up to the supreme height of Resurrection. Humanity sings the great hymn of deliverance from death. The climax of joy dissolves and retreats to the mystery and ethereal mood of the beginning. Angelic voices singing from far away, wafting an aura of mystical light".

BRIEFER MENTION

"Fanfare Mignonne", by William M. Felton, a spirited and effective, sharply rhythmic piece, with a well-contrasted slow section. Not difficult but brilliant in effect (Presser).

"The Bells of St. Mary's", by A. Emmett Adams, in an appropriately simple and straightforward arrangement by Clifford Demarest (Chappell).

Schmidt's Collection of Short Preludes and Postludes, Second Series. An album of fifteen specially useful short pieces, including the Chorale-Prelude, "Now Thank We All Our God", by John H. Yates; the Short Preludes on the Tune "Maidstone"

by Becket Williams; R. S. Stoughton's "Evening Shadows"; Orlando A. Mansfield's Impromptu on the Tune "Coronation"; a Finale Jubilant by F. Leslie Carver; a Pastoral Sketch by Ernest A. Dicks; Karg-Elert's Chorale-Prelude, "All Men Must Die", and an Allegro and Chorale in G Minor by Cuthbert Harris, besides pieces by Handel, Tallis, Chadwick, Dunham, Ernst, Kullak and Julius Harrison (Schmidt).

"Qui tollis peccata mundi" ("O Thou That Takest Upon Thee the Sins of the World"), by François Couperin, arranged tastefully and with authoritative preservation of the essential style by Clarence Dickinson as the forty-eighth number in his Historical Recital Series (H. W. Gray).

"Pavane for a Dead Infanta" by Ravel, transcribed by Gordon Balch Nevin in a manner that preserves the peculiar charm of the original piano version with noteworthy success and adds new color by means of the skillful registration (Ditson-Presser).

"At Twilight", by Charles Albert Stebbins, an effective version for organ of the composer's similarly titled song of melodic appeal (G. Schirmer).

Cello

"Soliloquy", by Walter Helfer, an imaginative piece of musical beauty and potency, planned on broad lines and consistently developed, with a well-devised piano part (C. Fischer).

Arioso by J. S. Bach, a parallel arrangement by Merle J. Isaac for cello and piano of his versions of this air for violin and for viola. It emerges as an excellent cello piece in this tasteful arrangement (C. Fischer).

For beginners in the study of the cello the Oliver Ditson Company (Theodore Presser Co., distributors) publishes a collection of Fifty Easy Melodies for the Cello, in the first position, with piano accompaniment, compiled by John Craig Kelley and edited specifically for the cello by Adolph Kramer. Beginning with a very first little piece by E. Heim and melodies in the easiest keys by the compiler, a carefully graded course is planned to progress through pieces by Gurlitt, Weber, Moffat, Bortniansky, and others, the Scottish "Flow Gently, Sweet Afton" and "Bonnie Doon", Stephen Foster tunes and German folksongs to Mozart's "Champagne



Edouard Nies-Berger Mario Castelnuovo Tedesco

Song" from "Don Giovanni", Carl Busch's "In the Cradle", a "Berceuse" by Ehrhardt and Schumann's "Soldier's March".

Miscellany

Carl Fischer has recently brought out a new edition by Nino Marcelli of Boellmann's "Variations Symphoniques" for cello and piano, a revised edition by Robert Mueller of Ferdinand David's Concertino for solo trombone with piano accompaniment, and a collection of compositions and arrangements for orchestra under the title, "Our Famous Favorites for Orchestra," assembled and arranged by C. Paul Herfurth. The contents of this uncommonly useful collection, the various instrumental parts for which are within the technical powers of the average young player, range from the Arioso from Bach's Cantata No. 156, the Finale of Beethoven's Fifth Symphony, Gounod's "Queen of Sheba" Processional, Tchaikovsky's "Marche Slave" and themes from Rachmaninoff's Second Piano Concerto to Tschakoff's "Cossack Revels" and Sousa's "Gladiator" March.

For Orchestra, Teaching Material:

Music Educators' Elementary Orchestra Album of Preliminary Studies and Progressive Compositions, by Joseph Skornicka and Richard Koebner, a carefully worked out collection of introductory exercises and repertoire material for elementary and junior high school orchestras and training groups in senior high schools (Mills Music).

For Viola:

Arioso by J. S. Bach, an arrangement by Merle J. Isaac of the famous air used by Bach in three different works that is identical excepting for clef notation with his versions for violin and for cello, the viola tone giving it an individual color (C. Fischer).

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HARRISON, ME.—Spending his Summer vacation at Camp Wigwam, Josef Hofmann was subject to the same routine, and in a measure, the same activities as the boys in camp, but he was permitted the singular privilege of a Steinway piano in his cabin. The pianist reports that he has gained much

vigor and zest from the relaxation the camp has afforded him. Only once during the vacation period did Mr. Hofmann leave the camp and that was for an appearance at New York's Lewisohn Stadium and a broadcast on the Bell Telephone Hour over the NBC network.

Baldwin-Wallace Conservatory Begins New Term

BEREA, OHIO.—The Baldwin-Wallace Conservatory of Music opened Sept. 4. Several new teachers joined the faculty this year: Esther Pierce, teacher of violoncello, theory, and piano and Charlotte Reinke, assistant teacher of voice. The later will fill the place of Emily Stretch who has been forced by illness to take a year's leave of absence. Dr. Delbert Beswick has returned after a year's leave of absence, during which he received a doctor's degree at the University of North Carolina.

The Conservatory will resume its Sunday afternoon concerts on Oct. 8 when George Poinar and Blair Cosman will give a recital. The program will include a Grieg Sonata, for violin and piano and Mozart's Concerto in E flat for violin. Miss Pierce will perform Oct. 15 with the assistance of Dr. Beswick. She will play the Brahms sonata for cello in E minor. Carl Schluer, head of the piano department, will be heard on Nov. 5 and Leonard Treash, head of the voice department Nov. 19.

The Conservatory will present its fifth Mid-Year Festival Dec. 15, 16 and 17. The thirteenth Annual Bach Festival will take place Apr. 20, 21 and 22.

Minneapolis College Makes Additions to Faculty

MINNEAPOLIS.—The Minneapolis College of Music, which began its Autumn term on Sept. 11, has made two additions to the faculty of its violin department. These are Joseph Kresner, concertmaster of the Minneapolis Symphony; Jenny Cullen, formerly of the symphony and of the Verbruggen Quartet. Other teachers new to the staff include Edna Church, pianist; Marion Rice, voice, and Wendell Swanson, clarinet and flute. Two

voice pupils of the college, Patricia Hauke and Adora Norlander were winners over 70 other contestants at the Minneapolis Aquatennial Music Festival in July. They represented Minneapolis at the Chicagoland Music Festival in July.

La Forge-Berumen Summer School Presents Musicals

Weekly Summer musicals given by the La Forge-Berumen Summer School at their studios have drawn large and appreciative audiences. On July 18 vocal soloists were Lora Brewster and Jane Bradbury, piano soloists were Philip Aronson and Phyllis Berlin. Walter Cassel of the Metropolitan Opera and Blanche Gaillard, pianist, performed on July 25. Artists appearing on Aug. 1 were Rosa Canario, soprano; Thomas Heyward, tenor; Janet Sager, pianist; Marianne Carnegie, coloratura, Robbie Masterson, pianist, and Genevieve Taliaferro, contralto. The sixth of the Summer musicals featured Pruth McFarlin, tenor; Miss Taliaferro; Ernesto Berumen, pianist, and Miss McFarlin.

Cleveland Institute

Appoints New Faculty Men

CLEVELAND.—Three members of the Cleveland Orchestra have been appointed to the faculty of the Cleveland Institute of Music. They are Jeno Antal, violinist; Cloyd Duff, tympanist, and Harvey McGuire, oboist.
W. H.

Greenwich House School Opens 39th Year

Greenwich House Music School, Enrique Caroselli, director, announces the Fall Session of its 39th year. Registration began Sept. 14. Classes start Sept. 25. Elementary, junior and advanced courses for children and adults are offered.

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Colorado Springs Conference Brings Forth Original Compositions



Loyde Knutson

Photograph Taken During the Conference (Left to Right, Seated), Winifred Glass, Chicago Musical College; Hanya Holm, Dancer and Choreographer; Johana Harris, Pianist; (Standing), Hans Rosenwald, Chicago Musical College; Ernst Bacon, School of Music of Converse College; Pat Appgood of G. Schirmer, Inc.; Charles Foidart, Chicago Symphony; Gui Mombaerts, Pianist; John C. Wilcox, American Conservatory, and Roy Harris

COLORADO SPRINGS.—The conference on the fine arts under the sponsorship of Colorado College and the Colorado Springs Fine Arts Center, took place from Aug. 18 through Aug. 20. A concert of music by Colorado composers, Cecil Effinger, Robert Evett, Simon Sandler and Roy Harris was well received. The music program included a Prelude and Fugue for piano and viola by Mr. Effinger; a viola and piano sonata by Mr. Evett; and a Chorale and Variations by Mr. Sandler for trumpets, saxophones and clarinets, played by musicians in the armed forces. A first performance was given of Roy Harris's "A Lamentation," for soprano, viola and piano, the voice part, without words, treated in the

manner of an instrument.

A band concert by the Second Army Air Force Headquarters Band included, with other music, Mr. Harris's "Symphonic Fantasy" on his own tune "Take the Sun and Keep the Stars," with the composer conducting and Johana Harris as piano soloist.

Discussions, devoted to all the arts, included one by Ernst Bacon of Converse College, speaking on "National Self-Respect." Also heard were Mr. Harris and Hans Rosenwald, Dean of the Chicago Musical College. Dances by the Hanya Holm and Martha Wilcox groups, a play "El Cristo" by Margaret Larkin, and a sonata by Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichord, completed the conference.

Manhattan School of Music Enlarges Curriculum

Courses leading to the Bachelor of Music degree are now being offered by the Manhattan School of Music. To its present curriculum the School is adding courses in English, Psychology, European History, History of Music and foreign languages. The School will open for registration on Sept. 11.

Janet D. Schenck, who will teach the piano normal course, heads the piano department; Harold Bauer is artist advisor and teaches privately and in classes; Hugo Kortschak, head of the string department, teaches conducting and violin; Diran Alexanian, of the cello department, will offer a course in pedagogy for cellists; Friedrich Schorr heads the voice department, with Hugh Ross conducting the chorus. Advanced work in the theory department is taught by Vittorio Giannini and Dr. Howard Murphy. Wind instruments are taught by first desk men of the Philharmonic-Symphony.

Recital Series Given At Norfolk Music School

NORFOLK, CONN.—Two series of three concerts each, were given under the auspices of the Norfolk Music School of Yale University at the Battell House during July and August.

Taking part were the Tanglewood String Quartet with Bruce Simonds, pianist; the Gordon String Quartet; Karl Zeise, cellist, with Mr. Simonds; the English Duo, Viola Morris, soprano, and Victoria Anderson, contralto; Emeline Danaudo, pianist, and a closing performance by pupils of the music school.

New York University to Offer Course in Music Editing

A new course in music editing will be given at New York University this Autumn by Dr. Felix Guenther, editor-in-chief of the Standard and Educational Department of the E. B. Marks Music Corporation. Subjects to be considered include: The Present Situation in the Field of Music Publication in the United States and Abroad; "Tasks of the Music Editor"; "American and International Copyright Laws"; "How to Prepare a Musical Manuscript for Publication"; "Proof-reading and Manuscript Correction"; "Technical Consideration". In connection with the last, field trips to engraving and printing houses have been arranged. Only students with a sound musical background are eligible for this course, which will begin on Sept. 27 and continue through Jan. 10. Dr. Guenther was formerly head of the music department of the People's University in Berlin.

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Academy to Observe 75th Anniversary

PHILADELPHIA.—The Philadelphia Musical Academy is currently observing its seventy-fifth anniversary season, holding the dual status of Pennsylvania's oldest music school and one of the longest-established musical educational institutions in the United States. Chartered by the State of Pennsylvania and presently headed by Dr. Jani Szanto as president-director, the Academy was founded in 1870 by John Himmelsbach and has been in continuous existence since.

This season, besides the customary conservatory courses, the Academy offers a new department of church music under the supervision of Dr. James

Allan Dash and with a large number of prominent authorities in this field as guest-teachers and lecturers. Master classes in piano, violin and cello are directed respectively by Joseph Schwarz, Dr. Szanto and Maurice Eisenberg. Dr. A. Pepinsky assumes charge of esthetics and psychology. The school's faculty numbers forty and there are more than 500 students on the rolls.

In celebration of the school's 75th year a series of faculty recitals and student concerts has been planned. One group of programs is to feature the piano works and chamber music of Brahms with faculty and guest-artists taking part. A set of programs devoted to Bach also is planned.

W. E. S.

Esther Pierce Appointed to Baldwin-Wallace Faculty

BEREA, OHIO.—Esther Pierce has been appointed to the faculty of the Conservatory of Music of the Baldwin-Wallace College, according to Albert Riemenschneider, head of the Conservatory. Miss Pierce will teach cello, piano and theory. She is a graduate of the Eastman School in Rochester, received her M.A. degree from the University of North Carolina, has been a member of the Marianne Kneisel String Quartet, the Willem Durieux String Ensemble and first cellist of the Kansas City Orchestra and the Women's Symphony Orchestra of Boston. She has taught at the Homer Conservatory in Kansas City, the Beaver County Day School and Boston Music School.

Philadelphia Conservatory Begins Sixty-Eighth Season

PHILADELPHIA.—The Philadelphia Conservatory of Music begins its 68th season on Sept. 18. Maria Ezerman Drake, managing director, announces that Olga Samaroff-Stokowski will again head the master class in piano and also conduct, with assistants, a course of lecture-recitals devoted to the relations of music and the other fine arts. Other department heads are: Boris Koutzen, violin; Elsa Hilger, cello; Edna Phillips, harp; Clyde R. Dengler, voice; Robert Elmore, organ; Vincent Persichetti, composition and conducting. Allison R. Drake continues as dean.

Festival Held at Utah University

PROVO, Utah.—The Sixth Annual Music Festival of Brigham Young University gave ten concerts on the campus and ten broadcasts from Salt Lake City. Entire evenings were devoted to works of Mozart, Beethoven and Schubert; two evenings to romantic composers and two to modern ones. Contemporary American composers whose works were played included Gerrit de Jong, Jr., Helen Taylor and Leroy Robertson.

Guest artists in the festival were the Roth Quartet, Carl Fuerstner, pianist, Carlos Alexander, baritone, and Robertson's String Quartet. Lectures by Henry Simon, New York critic, were the closing attraction.

Justin Williams to Teach at Peabody

BALTIMORE.—Justin Williams, a member of the American Academy of Teachers of Singing, and for many years an assistant to George Ferguson, has been appointed to the faculty of the summer school of the Peabody Conservatory of Music. Other teachers of voice are Frank Bibb and Fraser Gange. August Maekelberghe, organist, newly a member of the faculty, gave the first of a series of Sunday evening recitals on July 2.

Music Clubs Equip Hospital Ships

Drive Nets Fund to Buy Musical Instruments for 36 Ships

The National Federation of Music Clubs's drive for funds to furnish musical equipment for all hospital ships which are bringing wounded soldiers back to this country has been successfully completed, according to Mrs. Guy Patterson Gannet, president of the organization.

The federation had originally planned to equip 30 ships with a portable phonograph, records, song books, instrument replacement parts, a guitar, banjo, ukulele, violin, ocarinas, nose flutes and pitch pipes at the cost of \$125 for each ship. However, contributions were made so generously, that enough money was collected to outfit an additional six ships when the need arises.

Sgt. List Reports

Staff Sgt. Eugene List was in charge of the placement of the equipment in the New York Port of Embarkation and has been overseas with the ships to investigate the effectiveness of the instruments already purchased. Sgt. List was present at a meeting of the National Board of Directors of the organization in Tulsa, Oklahoma from Sept. 11 to 14 where he gave a report on the project, which was under the supervision of Mrs. Ada Holding Miller of the War Service Committee.

University of Washington Gives Summer Recitals

SEATTLE, WASH.—The School of Music of the University of Washington presented a summer series of recitals by Alfred Mirovitch, pianist, Stephen Kennedy, baritone, Eleanor King and her company of dancers, and Juanita Carter, soprano. Most of the events were well attended.

The High School Music Institute came to a successful close on July 21 with a concert in which all ensembles, band, orchestra and choral, participated. The enrollment was slightly larger than last year. George Kirchner, director, was assisted by Carl Pitzer. N. D. B.

St. Francis College Moves To Fort Wayne, Ind.

LAFAYETTE, Ind.—St. Francis College, Lafayette, Ind., founded in 1890, will move to Fort Wayne to open its Fall Term. Its last commencement day in Lafayette was celebrated by the music department under Robert Hennried, director. The college chorus offered the world premiere of Mr. Hennried's "On High from the Mountain," and three students performed compositions by Beethoven, Brahms, Grieg, Franz and others.

Peabody Announces Entrance Examination Dates

BALTIMORE, MD.—Preparatory to the opening of the 77th year of the Peabody Conservatory of Music in Baltimore on Sept. 28, entrance examinations in the advanced department will be given by appointment after Sept. 14 and daily thereafter according to an announcement by Reginald Stewart, Director of the Conservatory. Appointments for entrance examinations in the Preparatory Department will be made on and after Sept. 5. Advanced standing in musical subjects will be granted either by examinations con-

ducted by the faculty, or to students who have studied at accredited schools of music upon presentation of a transcript showing the courses taken, and whose later studentship at the Peabody warrants it. These examinations for advanced standing will be held on Sept. 25 and 26, and a placement test in elementary theory (for all new, regular students) will be given on Sept. 27.

For the successful completion of the various courses of instruction, the conservatory offers an artist diploma for concert ability or well-marked creative talent. A bachelor of music degree is given for pronounced and well-rounded musicianship in addition to a comprehensive academic training and a teacher's certificate for sufficient musical or pedagogic ability to teach the subjects studied.

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SIGMA ALPHA IOTA OFFICERS CONFERENCE IN CHICAGO
Mrs. John B. Davison, National President of Sigma Alpha Iota, Greets New Members of the Fraternity's National Council After Their Installation as Province Presidents At the Chicago Conference. Left to Right: Mrs. H. Izett, Wilna Moffett and Mrs. Davison

FOR the first time in its history the national professional music fraternity Sigma Alpha Iota augmented its annual fraternity planning group to include members of the organization's National Council, the Province Alumnae Secretaries and some of the National Committee chairmen and directors. The Officers' Conference met at the Palmer House, Chicago, July 2-5. The meeting was held in place of the Sigma Alpha Iota National Convention scheduled for 1944, in view of the governmental request for the cancellation of large gatherings.

Two new Province Presidents were installed during the conference. They were Wilna Moffett, of Decatur, Ill., President of Beta Province, including Illinois, Indiana and Ohio; and Mrs. James H. Izett, of Denver, Col., President of the Theta Province, comprising the fraternity chapters in Wyoming, Colorado, Nebraska, Kansas and Missouri.

Mrs. D. D. Raxco, of Santa Monica, Cal., conducted a school of instruction for the Province Alumnae secretaries attending the sessions. Steps were taken by this group toward the in-

auguration of the fraternity's first National Alumnae Project, the establishment of an International Music Fund, details of which will be announced later. The Officers Conference was under the direction of Mrs. John B. Davison, of Des Moines, National President of the organization.

Victory Musicales Net Millions In Stamp and Bond Sales

A total of \$2,137,857.91 was reached through stamp and bond sales during the United War Project of Delta Omicron, Mu Phi Epsilon, Phi Beta and Sigma Alpha Iota. Through the combined efforts of these four women's Greek letter organizations programs of importance, many of them featuring works of contemporary American composers, were given throughout the United States. The programs were called "Victory Musicales" and the project has been directed by Esther Cox Boberg, Ava Comin Case, Grace Mattern and Kathleen Davison, National Presidents of the four organizations.

Rio Welcomes Brilliant Season

(Continued from page 8)

concluding part of her list she sang American and Brazilian numbers with the utmost artistic subtlety and refinement. The occasion was an outspoken triumph, which was repeated at two later concerts to capacity houses.

In May, Rio had a visit from De Basil's Ballet Russe. The best performances of the company were "Paganini", "L'Après-midi d'un Faune", "Graduation Ball", "Aurora's Wedding", the "Fantastic Symphony" and "Icare". Another ballet feature was Villa Lobos's highly interesting "Uirapuru", based on a Brazilian legend and containing music of considerable worth.

In June the Municipal Orchestra gave six symphonic concerts under the baton of Erich Kleiber, who won a resounding success. The programs included Beethoven's Fifth and Seventh symphonies, a suite of pieces from Handel's "Berenice", a symphony by Johann Christian Bach, Ravel's "Ma Mère l'Oye", Stravinsky's "Firebird", Camargo Guarnieri's "Abentura Concertante" and the beautiful "Scherzo" from the Second Symphony of Villa Lobos—music of a highly modern character.

Brazilian Symphony Heard

There were also several concerts under Eugen Szenkar by the Brazilian Symphony. The works heard comprised the first two symphonies of Brahms, Bach's B Minor Suite, Tchaikovsky's Fifth and Borodin's Second symphonies, Strauss's "Till Eulenspiegel" and "Tod und Verklärung" and works by Debussy, Rameau, Schönberg and Prokofieff. Beethoven's "Emperor" Concerto was another offering, with Alexander Borovsky as piano soloist.

Mr. Borovsky was also heard in recital at the Cultura Artistica, where his program included Bach's "Goldberg" Variations, Prokofieff's Third Sonata and works by Liszt. The pianist showed himself an ideal Bach player and a master of style generally.

On the whole, however, there have been few pianists hereabouts this season. Among these were Magda Tagliafero, who gave two recitals; Jan Smeterlin, who was heard in a Chopin program, and Alexander Sienkiwicz. Borovsky was down for half a dozen recitals in all.

The Rio public longs to hear some violinists, but has had none this year, though Zino Francescatti, Richard Odnoposoff and Henry Szeryng were listed for 1944. But the war has interfered with the tours of these artists.

Another concert which calls for mention was the first appearance in Rio of the gifted young Uruguayan soprano, Soccorito Villegas Morales. She made known a fresh and remarkably pure voice, taste

and artistic seriousness and, though temperamentally somewhat cool, she won success in classic and modern Lieder.

Opera and Concert Events in Mexico

(Continued from page 8)

(Ernesto), and Miss Reggiani (Nori-na). Eduardo Hernandez Moncada, the chorus director, also received an ovation for his excellent work. Performances of "The Elixir of Love" and "Pelleas and Melisande" will conclude the season.

Symphonic Concerts Given

The concerts given recently by the Symphony Orchestra of Mexico under the guest leadership of Vladimir Golschmann, conductor of the St. Louis Symphony, were extraordinarily successful. Mr. Golschmann received a long ovation. Before Mr. Golschmann's visit the orchestra gave a Mozart program with Carlos Chavez conducting. It consisted of the overture to "The Marriage of Figaro", the Serenade in B flat (K. 361), the Concerto in E flat for horn and orchestra, and the Symphony in E flat, No. 39. The players in the Serenade revealed praiseworthy accuracy and the soloist in the horn concerto, Jose Sanchez, was warmly applauded.

Included in Mr. Golschmann's first concerts were effective performances of the overture to "The Marriage of Figaro" and the "Haffner" Symphony of Mozart, Schönberg's "Verklärte Nacht"; Prokofieff's "Lt. Kije" Suite and Tchaikovsky's "Romeo and Juliet" fantasy. The second program brought Berlioz's "Roman Carnival" Overture; Haydn's Symphony in C minor, Op. 95; "Huapango" by Pablo Moncayo, and Shostakovich's Fifth Symphony. Mr. Golschmann proved to be a skilled interpreter of Haydn. But it was the performance of the Shostakovich Symphony which brought him the most impressive ovation.

Chavez Returns

Mr. Chavez returned to the podium with a French program. In celebration of the liberation of Paris, he opened the second half with his new orchestration of the Mexican National Hymn and with a performance of the "Marseillaise". Pablo Moncayo was entrusted with the conducting of Ravel's "Tombeau de Couperin" by Mr. Chavez, who led the orchestra in Debussy's "Damoiselle Elue" and "La Mer" and Ravel's "Rhapsodie Espagnole". At the remaining three concerts of the orchestra Claudio Arrau is soloist.

Great interest was aroused by the concert given by the Philharmonic Orchestra with Jascha Horenstein as guest conductor and Zino Francescatti as soloist. Mr. Francescatti played Mozart's G major Concerto and the Paganini Concerto No. 1, the latter with phenomenal virtuosity. The program also included Mozart's G Minor Symphony and Schubert's "Unfinished". At another concert by this orchestra, conducted by Jean Morel, Mr. Francescatti played Bach and Mendelssohn concertos, triumphing in both works. Mr. Morel also conducted Beethoven's First Symphony, Wagner's "Siegfried Idyll" and the Borodin "Polovtsian Dances".

To the recently created symphonic orchestras in Merida (capital of Yucatan) and Jalapa (capital of Vera Cruz) must be added one in Puebla. This orchestra under the direction of Francisco Reyna Ruguera, well known Mexican cellist, will give a series of concerts not only in its home city but in other towns in the province.

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Chamber Music In San Francisco

Budapest Quartet, Ballet Theatre and Outdoor Opera Given

SAN FRANCISCO.—Seven concerts by the Budapest String Quartet and seven performances by the Ballet Theatre, the last of the chamber music programs and the first of the ballets have maintained high standards for Summer musical presentations.

Six of the Budapest Quartet programs were devoted to the Beethoven cycle. The seventh, given for the benefit of the Mills College Alumnae Scholarship Fund, was more varied and introduced Hindemith's new Quartet in E flat between Mozart's "Hunt" and Schubert's "Death and the Maiden."

While the older quartets gave greatest pleasure to most auditors, the Hindemith excited those with adventurous ears. Written in four movements, the work was replete with emotional suspense and dramatic moods as well as excellent musical craftsmanship. Most impressive, perhaps, was the opening movement with solo viola giving out the haunting emotional theme. The work was dedicated to the Budapest String Quartet.

These chamber music programs were given in the San Francisco Museum of Art and the Beethoven cycle was played to an audience averaging 600 on six successive Tuesdays from July 20. Mills College was "impresario" for the series.

Dance Group Welcomed

Ballet Theater opened Aug. 1 in the War Memorial Opera House. With the company as guest artists were Alicia Markova and Anton Dolin and Argentinita and her group of Spanish dancers including Pilar Lopez, José Greco and Manolo Vargas.

New to San Francisco, and enthusiastically received, were "Fancy Free", "Tally-Ho" and the less impressive "Barn Dance". Also interesting were Argentinita's "Bolero", "Carmen" Suite and vaudevillian "In Old Madrid". The rest of the repertoire included "Romeo and Juliet" with Nora Kaye, "Princess Aurora", "Lilac Garden", "Bluebeard", "Giselle" with Markova, "Three Virgins and a Devil", "Gala Performance", "Fair at Sorochinsk", "Pas de Quatre", "Helen of Troy", the Pas de Deux from "Nutcracker" with Markova and Dolin, and the Pas de Deux from "Swan Lake" with Nana Gollner and Paul Petroff.

San Franciscans gave a hearty welcome to Janet Reed, Howard Lang and Dimitri Romanoff who were formerly featured with the San Francisco Ballet. Enthusiastic ovations were given all principals.

The annual free Midsummer Musicales in the Sigmund Stern Grove have attracted as many as 18,000 persons. "The Barber of Seville" and "Rigoletto" given by Artur Casiglia's Pacific Opera Company comprised of local singers, drawing the record crowds. Symphony programs conducted by Walter Herbert with John Garis as tenor soloist, and by Gaetano Merola with Maxim Schapiro as piano soloist and Alfred Frankenstein as narrator for "Peter and the Wolf" ranked among major endeavors.

MARJORY M. FISHER

Philadelphia Academy Names Church Music Lecturers

PHILADELPHIA.—Several prominent church musicians and composers will appear as guest-lecturers in connection with the courses in the newly-formed Department of Church Music headed by Dr. James Allan Dash at the Philadelphia Musical Academy. Named thus far are: Leo Sowerby, composer; Norman Coke-Jephcott, director of music at the Cathedral of Saint John the Divine, New York; T. Frederick Candlyn, director of music at Saint Thomas' Church, New York; Ernest Skinner, Boston organ-builder; H. William Hawke, director of music at Saint Mark's Church, Philadelphia; David McKay Williams, director of music at Saint Bartholomew's Church, New York.

W. E. S.

Burns Named Head of NYU Music Education Department

Dr. Samuel T. Burns, formerly state director of music for Louisiana and professor of school music at Indiana University for the past six years, has been appointed chairman of the department of music education at the New York University School of Education, Dean E. George Payne announced today.

A graduate of Oberlin College and a holder of graduate degrees from Northwestern and Columbia Universities, Dr. Burns has been a pioneer in music supervision on the county and state level and the development of music programs in rural schools.

Rogers Pupils Active in Summer Music

Jean Carlton, soprano, and Carol Brice, contralto, pupils of Francis Rogers, were active in music during the Summer. Miss Carlson was a member of the Chautauqua Opera Company, singing leading roles in three of their productions. Following this she was soloist at Lake Mohonk, N. Y. Adolph Anderson also sang leading roles at Chautauqua. Miss Brice gave a song recital at Pittsfield, Mass., appeared in Westport, Conn., and at the Gardner Museum in Boston. Floyd Worthington, baritone, sang with the Victor Herbert Company in Dallas, Tex., and in opera at Interlochen, Mich. Mr. Rogers is scheduled

to resume teaching in his private studio on Sept. 21, and will begin his 21st year as a member of the faculty of the Juilliard School of Music on Sept. 25. Miss Carlson will give her Naumburg Prize recital in the Town Hall on Jan. 31, and Miss Brice on March 13.

Reinold Werrenrath Is Active Throughout Vacation Period

CHAZY LAKE, N. Y.—During a vacation at his Summer home and studio here, Reinold Werrenrath's activities have been almost continuous. For a period of six weeks five of Dr. Werrenrath's pupils have studied with him daily. His personal appearances have included recitals in Albany, Plattsburgh, Saratoga Springs and Westport. Mr. Werrenrath's regular Winter schedules begin Sept. 25, when he will reopen his studios in New York, Albany and Washington.

Dr. Ernst T. Ferand to Give One Course at New School

Dr. Ernst T. Ferand, because of his other activities will give one course

only in this coming fall term at the New School for Social Research. His "Introduction to Music," to be given on Tuesday evenings beginning Oct. 3, and will consist of 15 sessions; a combination of informal talks, illustrated by music examples on records and on the piano, with psychological experiments, discussion and active participation of the group.

Coenraad Bos Gives Lecture-Recitals on German Songs

Three series of lecture recitals were given during July and August for pupils of the Juilliard Summer School, George A. Wedge, director. Mr. Bos selected the songs for his lectures from the works of Strauss, Hugo Wolf, Schubert, Beethoven, Schumann, Brahms and Wagner.

Haughton Pupil Engaged

Franklin Day, bass-baritone, pupil of John Alan Haughton, was engaged as special soloist at Temple Oheb Shalom for the special holiday services this month.

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Three Year Scholarships Offered at Peabody

BALTIMORE, MD.—Free scholarships providing three years of music study in every major branch are being offered by the Peabody Conservatory of Music for the coming season. The awards will be made primarily upon the basis of talent rather than previous training, as decided by competitive examinations of all contestants before the departmental faculties. These examinations will be held at the Conservatory from Sept. 20 to 26.

Piano and violin scholarships are

open to candidates under 21; organ, cello, viola, voice, composition and school music scholarships to those under 25. Three additional scholarships will be offered for the opera class, for tenor, bass and baritone. They are open to students who have had voice training, or who are at present studying voice, and do not preclude the holding of other scholarships at the school.

Scholarship students are permitted to apply their scholarship years to courses leading to a teacher's certificate, artist diploma or bachelor of music degree. All scholarship holders must be free to devote their entire

time to the courses outlined for them. The number of scholarships granted will depend upon the talent offered.

Mannes School Adds to Faculty And Offers Scholarships

The Mannes Music School has added a number of new members of its faculty for the coming season which will begin Oct. 5. These are Edna Belgum, Vera Popova, Virginia Smith and Shirley Van Brunt, piano; Louise Hodge, violin; Helena Monbo and Frances Newsom, voice; Eveline Coloni, diction and languages; Carl Stern, cello; Philip Sklar, double bass; Domenico Caputo, horn and Augustin Duques, clarinet. The school offers several scholarships this season. They include four in the opera department, one each for soprano, contralto, tenor and bass; one in piano for study with Frank Sheridan; one in harp with Lucile Lawrence; and vocal scholarships for study with Olga Eisner and Yves Tinayre.

Rosalie Miller Pupils Fulfill Engagements

Rosalie Miller, teacher of singing, who remained in New York during the Summer because of studio activities, is now on vacation but will re-open her studio on Oct. 2. Her pupil, Frederick Koehler, substituted for William Hain at the West End Presbyterian Church during July and was soloist at the Madison Avenue Presbyterian Church during August. Susan Apley, mezzo-soprano, has been engaged for the Columbia Concerts Opera Company for its forthcoming tour of "Carmen." Harriet Hall is fulfilling week-end engagements at the Hotel Fairfax.

Recital and Play Given by Pupils of Ethel Glen Hier

MORRIS, CONN.—A recital by pupils of Ethel Glen Hier, concluding with scenes from Miss Hier's play, "The Boyhood and Youth of Edward MacDowell," was given in the James Morris Community Hall on Aug. 12. Taking part were Janet Waugh, Kenneth and Keith Moorhead, Joan Whitehill, Mary Anne Perret, Billy Kirchberger, Grethe Hansen and Barbara Weik. In the play were Oliver and Henry Dean, Miss Hansen, Billy Kirchberger, the Messrs. Moorhead, Miss Weik, Miss Waugh and Joan Whitehill.

Edgar Schofield Reopens New York Studio

Edgar Schofield, vocal teacher, announces the reopening of his New York studio in Steinway Bldg., 113 W. 57th St. on Sept. 15. For the past two years Mr. Schofield has had an active teaching schedule in San Francisco, Berkeley and Hollywood. Future plans call for Mr. Schofield teaching in New York City during the winter season and returning in the Summer to the West coast for master classes.

Sir Ernest MacMillan Holds Bach Classes in Vancouver

VANCOUVER, B. C.—Sir Ernest MacMillan recently conducted three weeks of classes devoted to the analysis and interpretation of the works of Johann Sebastian Bach which were attended by crowds of musicians and music lovers. His Summer activities also included conducting a series of outdoor concerts in Stanley Park.

Norfolk School Ends Fourth Session

NORFOLK, CONN.—The Norfolk Music School of Yale University closed its fourth season on Aug. 11 after a program of chamber music, vocal solos and orchestral works given by students of the school. The six-week course is held on the estate of the late Mr. and Mrs. Carl Stoeckel at Norfolk, Connecticut, famous for many years as the site of the internationally known Norfolk Music Festival. The Director is Bruce Simonds, Dean of the School of Music of Yale University, and the faculty is composed largely of members of the university's teaching staff.

In addition to the work in chamber music, on which the school lays particular emphasis and which this year was under the direction of Karl Zeise of the Boston Symphony Orchestra, there is a student orchestra, conducted by Hugo Kortschak, a chorus, under the leadership of Marshall Bartholomew, and a class in musicianship given by Virginia French Mackie. Individual instruction was given in piano, violin, violoncello and theory by the members of the faculty already mentioned. H. Frank Bozyan, of Yale University, was the teacher of organ and Arthur Hague, as well as Mr. Simonds, taught piano. Lectures on art were given by Elizabeth Chase; on literature by Leonard Stevens, and on diction by Sydney Thompson.

The students this year came from 15 states and from the Republic of China. A course of weekly concerts presented, in addition to the student program, the following artists: The Tanglewood String Quartet, with Bruce Simonds, pianist; the Gordon String Quartet; Karl Zeise and Bruce Simonds in a program of sonatas for violoncello and piano; the English Duo, Viola Morris, soprano, and Victoria Anderson, contralto, and Emeline Ranaudo, pianist.

Singing Teachers Association To Have New Quarters

The New York Singing Teachers Association, which has held its meetings at the Hotel des Artistes, will move this Autumn to new quarters in the New York City Center of Music and Drama, 130 West 56th Street. The opera class under Désiré Defrère of the Metropolitan, will continue, also the association's courses in musicianship and languages.

Thorner Pupil Engaged for Opera

Villa Stewart, soprano, pupil of William Thorner, has been engaged for leading roles with the San Carlo Opera Company. She is scheduled to appear this season as Aida, Leonora, Santuzza and Nedda. Alvaretta Britton, also from Mr. Thorner's studio, was heard recently in the A. W. Auditorium, New York.

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Vernon, Texas, Club Wins Program Contest

TULSA, OKLA.—The Musicians Club of Vernon, Texas, won the first prize of \$500 in War Bonds in the Donold Voorhees-National Federation of Music Clubs contest for the amateur musical program best serving the war effort presented by a Federated Music Club between Sept. 1, 1943 and May 15, 1944. The announcement was made by Mrs. Ada Holding Miller at the Federation's Board of Directors meeting here.

The prize-winning program was a historical pageant in 10 scenes. It grossed \$464.73 with over-all expenses of only \$42.04. Profits were divided between the Red Cross and a local Youth Center.

Twenty-nine other Federation Clubs

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were awarded smaller prizes for their presentations. All prizes were donated by Donald Voorhees, musical director of the "Telephone Hour" and "Cavalcade of America."

William Hacker Plays At University of Arkansas

William Hacker, pianist, gave a recital in the auditorium of the University of Arkansas at Fayetteville on July 7, under the auspices of the university. On Aug. 30 he performed in Syracuse, N. Y. at the summer convention of New York State High School Music Teachers, and on Sept. 3 was to make his third broadcast in a year over Television Station WRGB in Schenectady. Mr. Hacker's piano and conducting appearances for the coming year will be under the direction of MusArts Concert Management. He will make an October tour of the east under the management of Pitt Parker of Boston.

Dixon Forms Youth Symphony

Sponsored by "American Youth for Democracy," Dean Dixon, young conductor, has formed an American Youth Orchestra composed of musicians between the ages of 18 and 38. The goal of this organization is "to show youth a new field for its imaginative and emotional energies." Concert programs, which are being prepared with the aid of Dr. Irving Lorge of the Psychology Department of Columbia University, will be given at a number of places around town rather than in any specified music hall.

Young People's Opera Holds Scholarship Auditions

The Young People's Opera of the New York College of Music, conducted by Siegfried Landau, offers a few full and partial scholarships in the opera school and orchestra for the season 1944-1945. Auditions for singers and instrumentalists began on Sept. 6. Among the programs planned for the season will be a series of broadcasts and concerts and excerpts from Schumann's "Paradise and Peri" and Rossini's "Barber of Seville."

Edwin Hughes Pupil Soloist With St. Paul Orchestra

Lois Kaplan, pianist pupil of Edwin Hughes, was soloist at the St. Paul, Minn., Pop Concert with orchestra under the baton of Clifford Reckow, on August 19. Earlier in the same week she gave a recital at the Woman's City Club, St. Paul.

Mr. Hughes will resume his teaching in New York on Sept. 25.

Mieczyslaw Münz Moves Studio

Mieczyslaw Münz, pianist and teacher, has opened his new studio at 850 Seventh Avenue, New York. Mr. Münz's pupil, Walter Hautzig, a winner of one of the Naumburg Awards this year, will give a recital in the town Hall under the auspices of the Naumburg Foundation, on Feb. 7.

Philadelphia Settlement School Engages Rafael Bronstein

PHILADELPHIA.—The Settlement Music School, Johan Grolle, director, has engaged Rafael Bronstein as head of its violin department. He will assume his new duties on the opening of the school early next month.

W. E. S.

Caroline Beeson Fry Opens New Studio

Caroline Beeson Fry, teacher of singing, who has maintained a studio in Carnegie Hall for a number of years, has moved to 157 West 57th Street, New York.

Members of the Putnam County Class of Ruth Shaffner (Front, Left to Right), Louise Vanderburgh, Dorothy Huson, Gertrude Vink, Joan Mey, Olive Cole (Rear), Josephine Knapp, Barbara Knapp, Donald Townsend, Miss Shaffner, Myrna Stevens, Vera Fowler and Bettina Von Saal



Ruth Shaffner has returned from a trip to the Pacific coast where she visited former colleagues. She will continue her teaching in New York City, at her studio in her Summer

home, and resume her position as head of the voice department of the Drew Seminary at Carmel, New York. Recently, Miss Shaffner was guest of Mrs. H. H. A. Beach at Cape Cod.

Series Scheduled for Chicago Civic Opera

CHICAGO.—Plans have been completed for the 1944-45 season of the History and Enjoyment of Music series to be given in the Civic Opera House. The Ballet Russe de Monte Carlo begins the series on Oct. 3 to be followed by Robert Casadesu on Nov. 12; the Boston Symphony Orchestra, Serge Koussevitzky, conductor, Dec. 10; Grace Moore on Jan. 14; the Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor, with Jascha Heifetz on Jan. 28; Yehudi Menuhin Feb. 11; the Metropolitan Artists Ensemble (including Jarmila Novotna, Hertha Glaz, Raoul Jobin and Martial Singher) in selected scenes from opera, Mar. 11, and Ezio Pinza, basso, Mar. 25.

A series of four chamber music concerts will be given at Fullerton Hall of the Art Institute next season by the Budapest String Quartet and the Russian Trio. Milton Preves will be the assisting violinist in one of the concerts of the Russian Trio.

Leslie Hodgson Holds Master-Class in Charleston

Leslie Hodgson ended his Summer's teaching with an intensive ten days' master-class in Charleston, S. C., given under the auspices of the Teachers' Forum of that city in the latter part of August. He will begin his new season in New York on Sept. 18, teaching both at his private studio and at the New York College of Music.

Stassevitch Appointed to Chicago Musical College

Paul Stassevitch, violinist and conductor, who was assistant to Auer for over 20 years, has just been appointed chairman of the department of string instruments at the Chicago Musical College. Mr. Stassevitch will succeed

the late Doctor Leon Sametini. He will begin his activities on Sept. 18.

Cleveland Institute Gives Faculty Recitals

CLEVELAND.—Summer session faculty recitals at the Cleveland Institute of Music were presented by Joseph Knitzer, head of the violin department, on July 11 and by Leonard Shure, who has been head of the piano department during the absence of Beryl Rubinstein, on July 25.

W. H.

Esther Pierce Joins Faculty Of Baldwin-Wallace Conservatory

BEREA, OHIO.—The Baldwin-Wallace Conservatory of Music, Albert Riemenschneider, director, announces the appointment to the faculty of Esther Pierce as teacher of cello, piano and theory.

Elmhurst College Engages Remi Gassmann for Faculty

ELMHURST, ILL.—Elmhurst College School of Music has engaged Remi Gassmann as director. Mr. Gassmann is a member of the faculty of the University of Chicago and is also music editor of the *Chicago Daily Times*.

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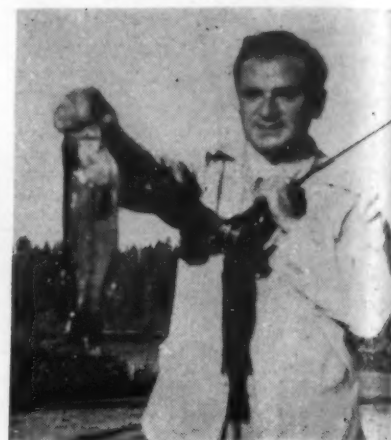
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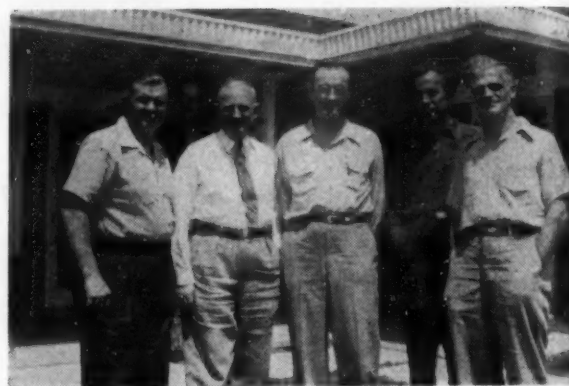


A Tireless Fisherman, Joseph Schuster Has Just Caught a Big One



Florence Mercur, Pianist, Takes a Sail with Booth Tarkington and His Dog "Figaro" on the Novelist's Schooner, After Giving a Concert at His Home in Maine

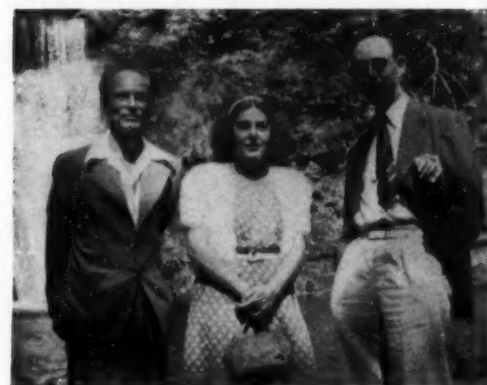
Mr. and Mrs. James E. Devoe, Sponsors of the San Antonio Friends of Music Series, on Vacation in St. Louis. From the Left, Mr. Devoe, Mrs. Irene Hanna, Mrs. Devoe and Lt. Ray S. Barker



The Ionian Singers, in Tremonton, Utah, Chat with J. R. Beckstead, Violinist and Local Impresario



Hiking and Vacationing in the Poconos Add New Zest to the Music of the Kraeuter Trio



Right: A Musical Party Brings Together Imre Pogany, Fritz Reiner, Camilla Williams, and Erno Balogh

New Orleans Enjoys Pop Concert Series

Solomon Leads Events with Soloists and Varied Programs

NEW ORLEANS.—The Pop Concerts ended the second season on Aug. 6. At all performances every table and side seat was occupied by music lovers who left no doubt as to their enjoyment of the well-arranged programs of Izler Solomon. During the seven-week season the soloists were: violinists, Eddie Katz, Miriam Solovieff, Alfred Breuning, Roe de Jon; singers, Mordecai Bauman, Pat Dunn, Dr. A. Ortiz Tirado, Joyce Brittain, Anita Randell, William Louis Roney, Jr., and Marilyn Nowell; pianists, Charles Wakefield Cadman, Jesus Maria Sanroma; harmonica, John Sebastian. All of the soloists were cordially received. An ovation was given to Marilyn Nowell, 17-year-old New Orleans soprano. Her pure soprano, to-

gether with her sound technique, professional poise and charming appearance won her audience.

Officers Merit Praise

The officers of the Pop Concerts are: Leon Godchaux, Jr. president, Lucy Benjamin Lemann, vice-president, Richard Koch, secretary, Herbert C. Parker, Sr., treasurer. The board of directors consists of 33 prominent citizens.

Heartiest congratulations are owed to Mr. Godchaux and his co-workers. HARRY B. LOEB

Operetta Presented in Cain Park

CLEVELAND.—Cain Park, outdoor theater in Cleveland Heights, closed its seventh Summer season with artistic and attendance records which far exceeded previous seasons. Ten productions were given. Included with the dramatic works were four musical productions. "No, No, Nanette" was heard by 11,000; "The Desert Song," by 12,238; "Babes in Toyland," by 9,400, and "The Chocolate Soldier"

broke all attendance records. Each operetta was given five times.

Throughout the season the weather was ideal. Only two performances were rained out. Handel Wadsworth was general director of the musical productions, assisted by Katherine Reid and Emil D'Zomba. Leading roles were sung by Pearl Kral, Angelica Mancini, Nanette Fields, Betty Thomson, Jane Hays, Bertholde Lange, Leo Boylan and Theodore Korosy.

Feldman Management Announces Concert Schedule

PHILADELPHIA.—Emma Feldman, concert manager, announces plans for a busy 1944-45 season. In her 11th annual All Star Concert Series at the Academy of Music Miss Feldman will present Fritz Kreisler, the Ballet Theatre, Patrice Munsel, Vladimir Horowitz, Luboshutz and Nemenoff, Ezio Pinza and Bidu Sayao. She has arranged for two Academy of Music Foyer recitals by the Budapest String Quartet. In addition Miss Feldman is managing local Academy of Music

appearances by the Original Don Cosacks, Paul Draper and Larry Adler, Jose Iturbi, Marian Anderson and William Kapell. The dates for the appearances of these artists range from mid-October to mid-April. W. E. S.

Mitropoulos to Direct Robin Hood Dell Series

DIMITRI MITROPOULOS will be musical director and conductor of the Robin Hood Dell series in Philadelphia, next Summer, according to Henry E. Gerstley, president, and David Hocker, general manager. The season will include 28 concerts, of which Mr. Mitropoulos will conduct 22. The other six, which will be Pop concerts, will be led by guests. The season will run from mid-June until mid-August. Mr. Mitropoulos made his Robin Hood Dell debut this last Summer and won such a remarkable success that the directors offered him a contract immediately at the close of the season.



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In Mufti and G. I. Garb, Two Old Friends
Meet at Quantico, Va. Captain Michael
Bartlett of the Marines (Left) Thomas L.
Thomas (Right) Who Was Giving a Concert
for the Post Personnel

September Brings Smiles



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troduced to a Tech-
nical Sergeant While
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tered to Wounded
Servicemen at the
General Hospital in
Atlanta by Suzanne
Sten and Russell
Roberts (Left)



P. Taillefer
British Royalty Meets Personalities of the
Musical Stage. Left to Right, Oscar
Straus, Princess Alice, Biruta Ramoska
and Jacques Gerard, During an Inter-
mission of a Viennese Music Festival in
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Daphne B. Smith
Carroll Glenn and Sgt. Eugene List Cele-
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Willeke at South Mountain, Pittsfield,
Mass. Left to Right, Miss Glenn, Mr.
Willeke, Mme. Olga Samaroff Stokowski,
and Sgt. List



At a Reception Given in Hollywood by Atwater Kent Are (Left
to Right) Feri Roth, Leader of the Roth Quartet; Mrs. Roth; Sol
Lesser, Producer of "Our Town"; Mrs. Joseph Levy, Chairman
of the Symphony Entertainment Committee; Richard Hageman,
Composer, and Peter Meremblum, Conductor of the Meremblum
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